



*Portrait Couture*

Sue Bryce Photographer

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## sue bryce photographer

At 18 I started my career as a professional retouch artist. For 4 years I mastered the skill of print and negative retouching for pro Photographers. I purchased my first SLR and began shooting everything I could. At 22 I was employed by New Zealands leading Glamour Studio 'Head Shots' It was 1993 the height of the 'Glamour' trend. I watched it reach it's height and then towards the year 2000 die away in a haze of soft focus, silk shoulder wraps, and vignettes. GLAMOUR PHOTOGRAPHY became a dirty word.

At the same time we were merging into Digital SLR and Photoshop. Wedding photography was reaching sales in excess of \$5,000 and Family Portraiture marketing was the new big thing. But I was young and female and I wanted to keep the makeup and the 'experience'. I opened the curtains to our studio, took off the soft focus and started to crop my clients like fashion magazines. When everyone turned away from this genre I evolved it and made a business out of it.

Over the next 10 years I created my own studio 'Contemporary Portrait' is my Brand. I created New Zealand first Makeup room keeping the 'Makeover experience' and combining it with a modern, clean style of portrait. Like all things that come back into fashion Glamour & Boudoir are back. For 15 years Glamour has been my specialty and with great passion I have created a beautiful business & brand that I am very proud of, more importantly I found a business that is rewarding, lucrative and empowering for myself and others. I trust you will enjoy the journey you experience with these cards. Warm Regards Sue Bryce





*glamour*

glamour n. 1 BEAUTY, loveliness, attraction,  
elegance, charm, fascination. 2 EXCITEMENT,  
allure, enchantment, captivation, magic, spell.

THE TIME WILL COME WHEN WITH ELATION  
You will greet yourself arriving at your own door  
in your own mirror and each will smile at  
the other's welcome and say sit here eat

**YOU WILL LOVE AGAIN**

the stranger who was your self Give wine  
give bread give back your heart to itself  
to the stranger who has loved you  
all your life whom you ignored for another  
who knows you by heart take down the love letters  
from the bookshelf the photographs the desperate notes  
peel your own image from the mirror

**SIT. FEAST ON YOUR LIFE**

Love after Love by Derek Walcott



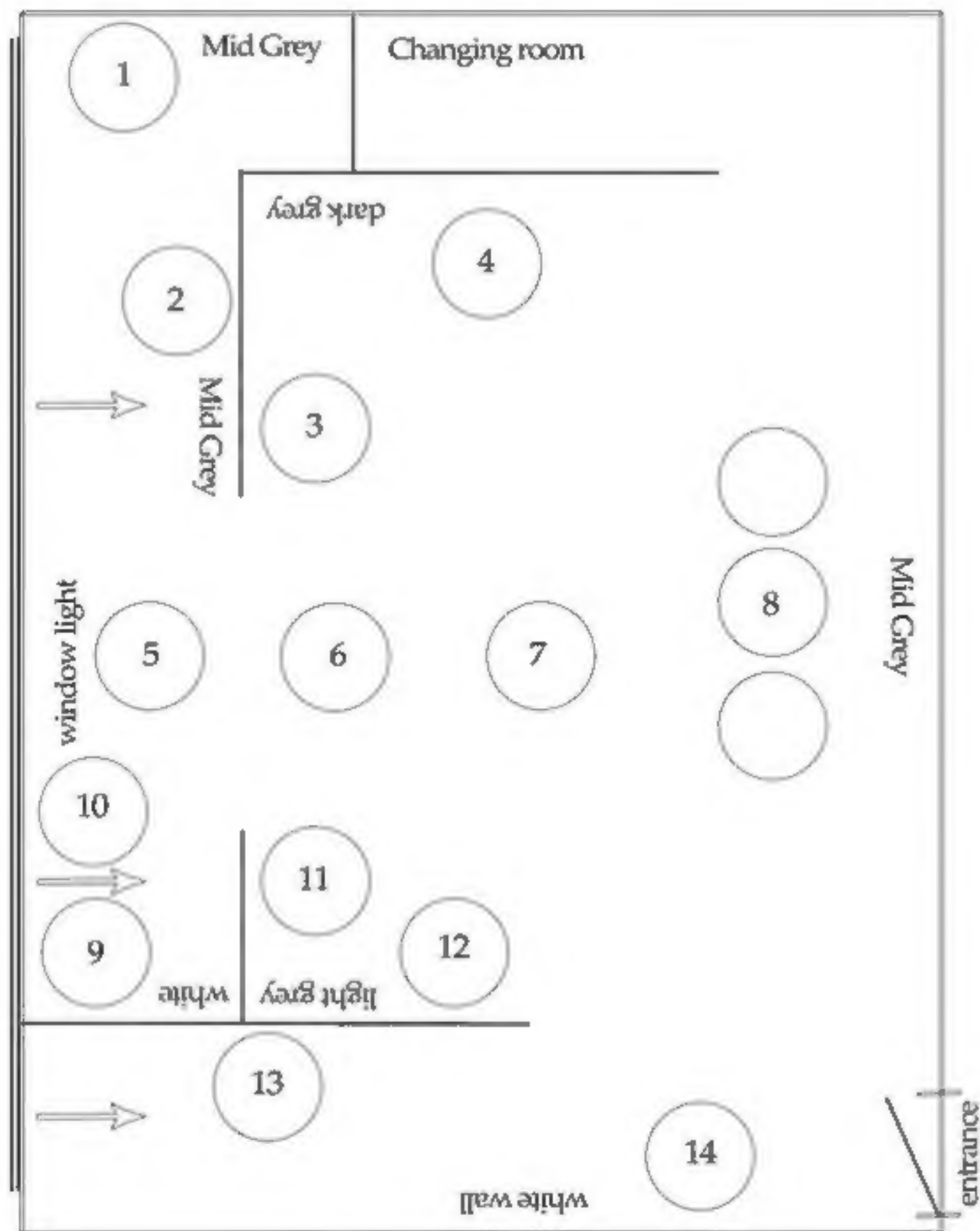


YOU WILL LOVE AGAIN  
 peeling away the layers of your life  
 you found your own heart to hold  
 as the stranger who has loved you  
 20 years but who was required for nothing  
 and leaving you to find your own life  
 from the heart of the photograph the original from  
 peel your own image from the mirror  
*SIT. FEAST ON YOUR LIFE*



**CREATE AN ATMOSPHERE - CREATE AN EXPERIENCE - FILL THE SENSES**  
 The poem on this card is in the entrance way of my Shooting room and it is resin polished into the floor. When I built my Studio I wanted it to reflect the experience my clients were going to have there. The beautiful doors are Circa 1750 Rajasthan India. The Poem is about falling in love with yourself, when I read the words I felt like it had be written just for me. I love watching my clients pause and read and I know the experience from there has already begun. My job is to guide them, direct them and let them feel safe enough to let go & be themselves. That's when people shine.





I created internal walls in my shooting rooms, after an idea I had to create pre-designed sets within my studio. The idea was to create my specific style or brand of Photography so it could be replicated. My mission was to train my 2 new Photographers to do what I do. So I needed to create a Formula that was easy to learn but allowed my Photographers room for their own creative expression.

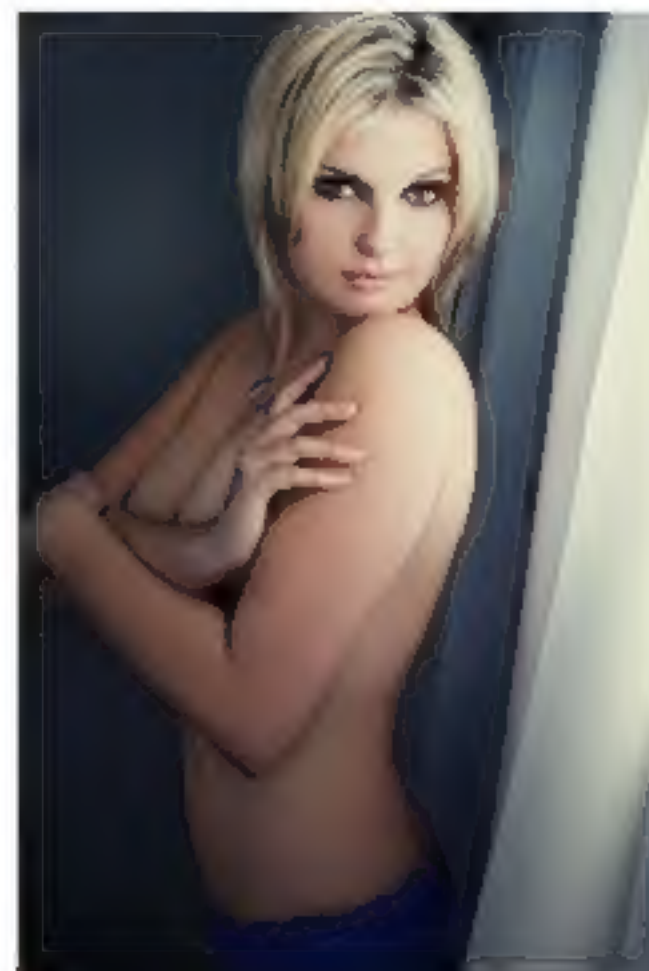
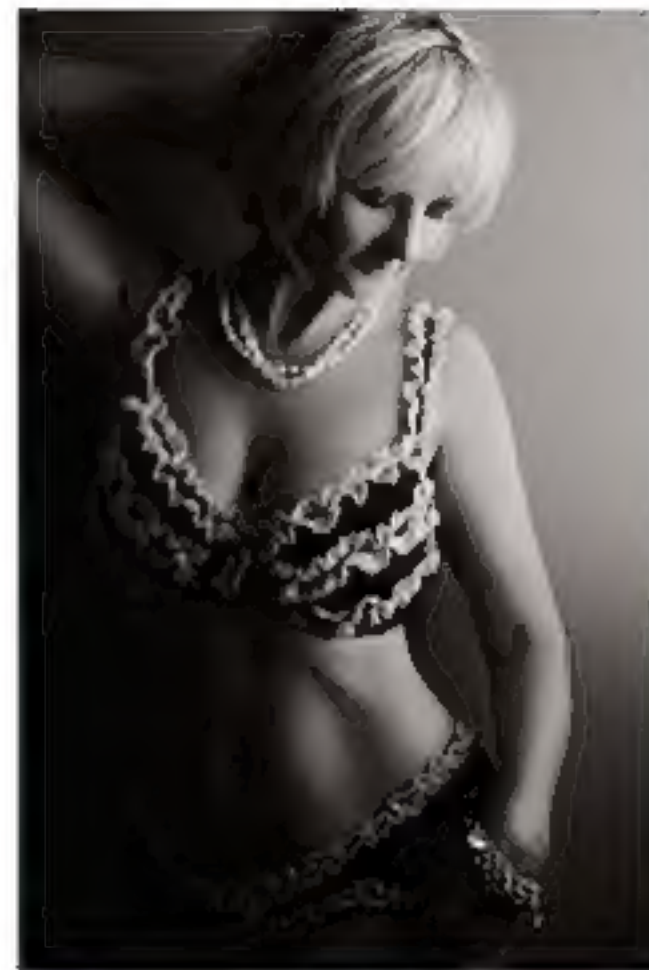
I built 14 possible sets with 14 different light & tone scenarios that they could incorporate with my poses. This gave them endless possibilities, structure and consistency. Every client, how they move what they wear and what they bring to the shoot makes them each unique and very different. I have never felt limited by these walls, they were a powerful means to an efficient high volume studio turnover with excellent quality.

Each wall was painted a different tone. The west wall is entirely window light. The circles represent where the client stands. The next pages of this manual explain the poses of these scenarios, how they are executed with One window, One reflector and Natural light, and will reference these numbers. The model on the front of this card is in position 3.



shooting scenarios





## Natural light/Curtains

Working with curtains is easy as you have more control over opening and closing them to allow light in or shut it down. Everything I shoot is within 2 metres of a natural window light. I control the light in my Studio with block out curtains with a full net set underneath to diffuse light. I always work with a 2.4m reflector opposing the natural light and directional towards the face of my client. I have about 6 large polystyrene reflectors in my studio at all times, they are light and easy to move and provide beautiful reflected natural light all the way to the ceiling. Having a large reflector enclosing my subject creates an alcove my clients always feel enclosed and private and therefore safe.

In this shot: The window is on the right, it is a long but narrow window. I have surrounded my subjects in reflectors to bounce as much light as I can into the directions I need it. There are three reflectors in this shot. One on the floor to extend my wall painted grey. One standing to the left to reflect the window light back to their faces and one on the ottoman in the front of them to reflect light up at them.









## CHIN SHOULDER HANDS HOURGLASS

Connect the front shoulder - This is the most demure and elegant line you can create on a woman's body. Connect the chin and the front shoulder, always pushing the chin forward and down.

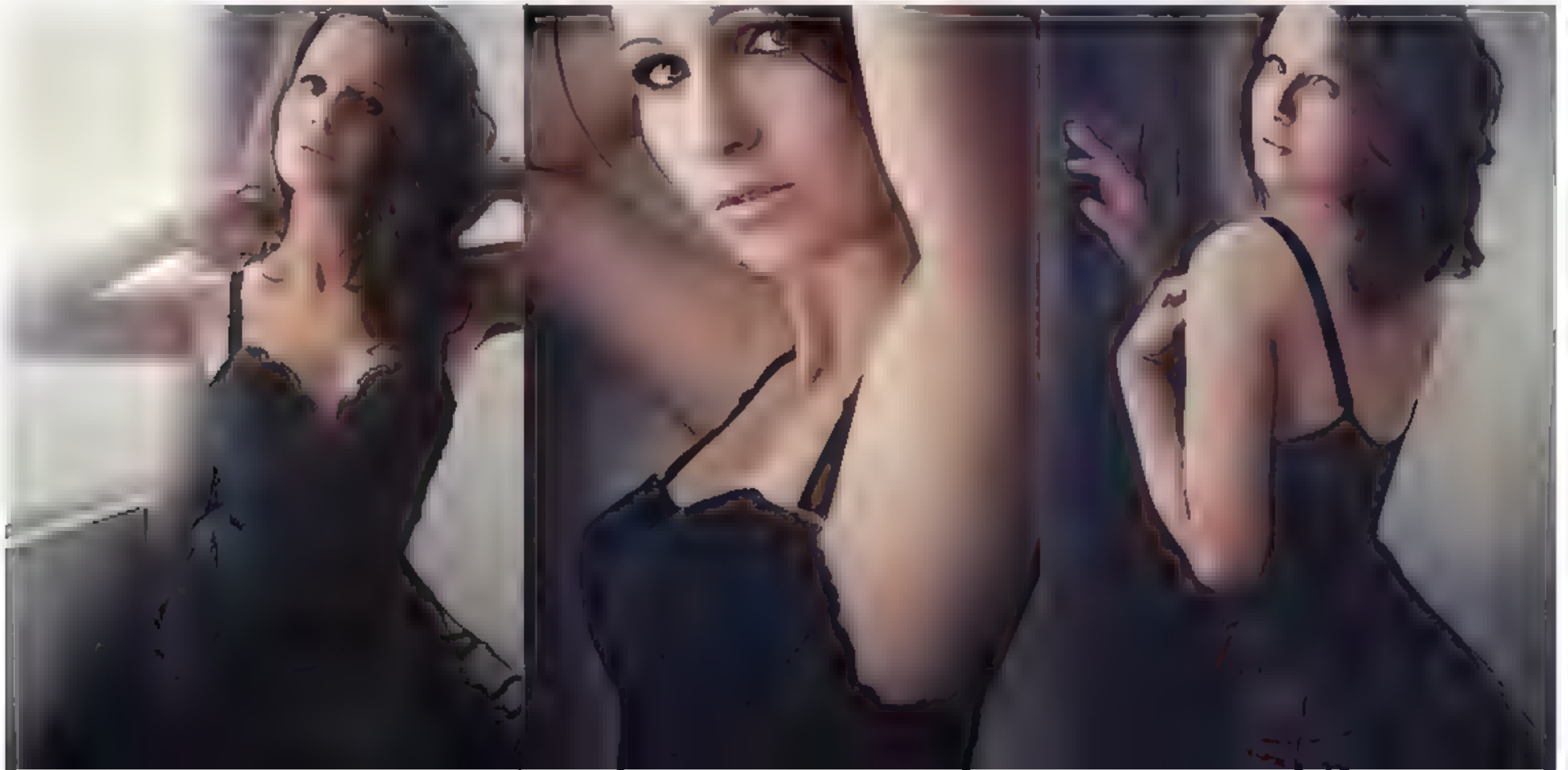
Touching the body - Create body language not poses. Give the hands some thing to do (touching a strap, holding fabric) distracted hands are relaxed and natural.

The most perfect part of a Woman's body is the feminine silhouette bust waist and hips. From the hips down always create an hour glass. From side on push the bum back, from front push out for sideways movement.



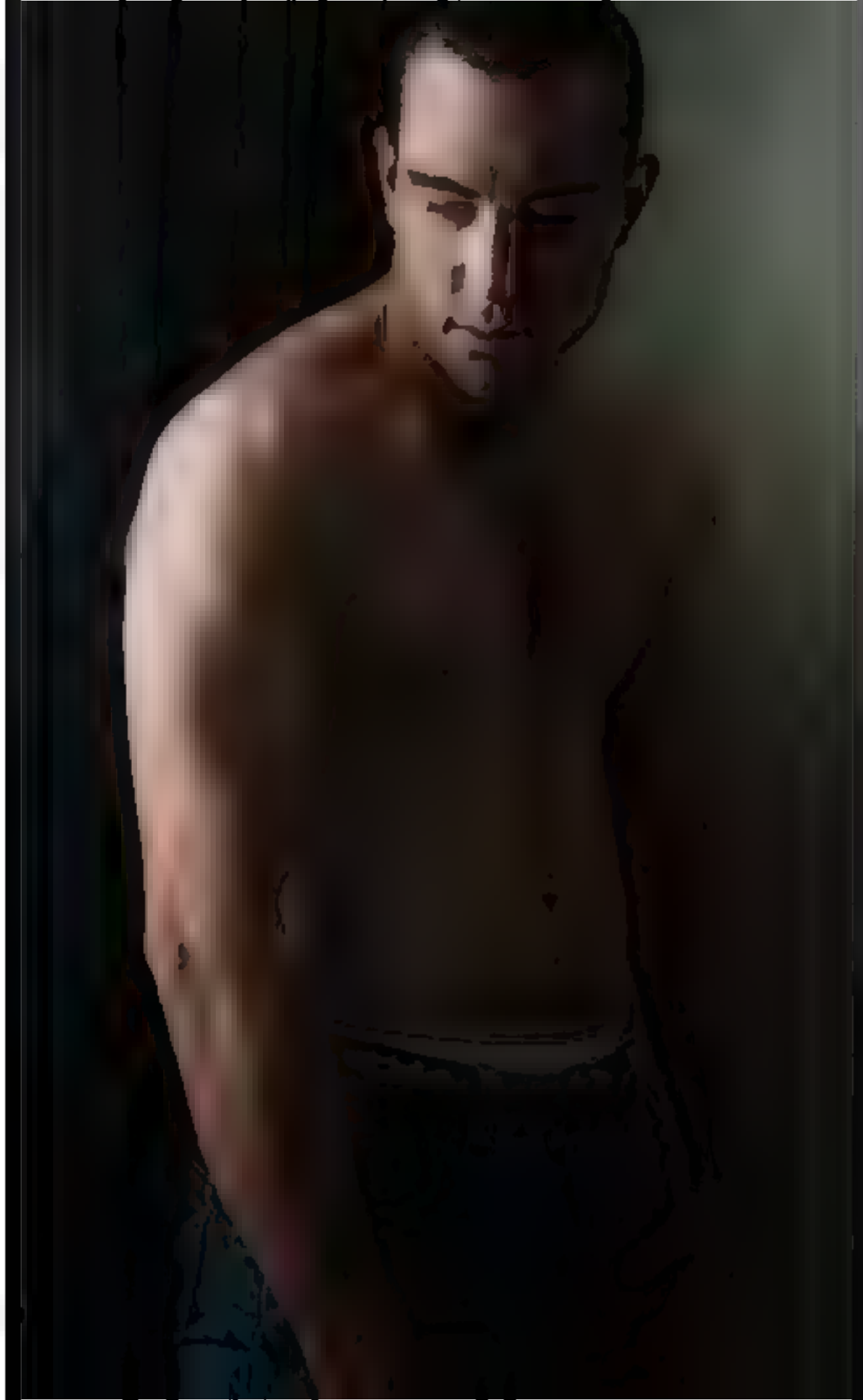


When light is low include your window surroundings. This series was shot in an apartment on location, the window light is filtered with white day blinds and the drapes were very heavy and colored a pink brown. We were losing light at the end of the afternoon and I wanted some moody moving type shots, so I included the curtain. I am hand holding this for slight movement ISO is 1600 f/11 30/s. The pink tone of the drapes has infused itself through these shots giving them a soft dreamy haze. I have enhanced this with Photoshop curves to drop the contrast and introducing a mixture of yellow and magenta tones.







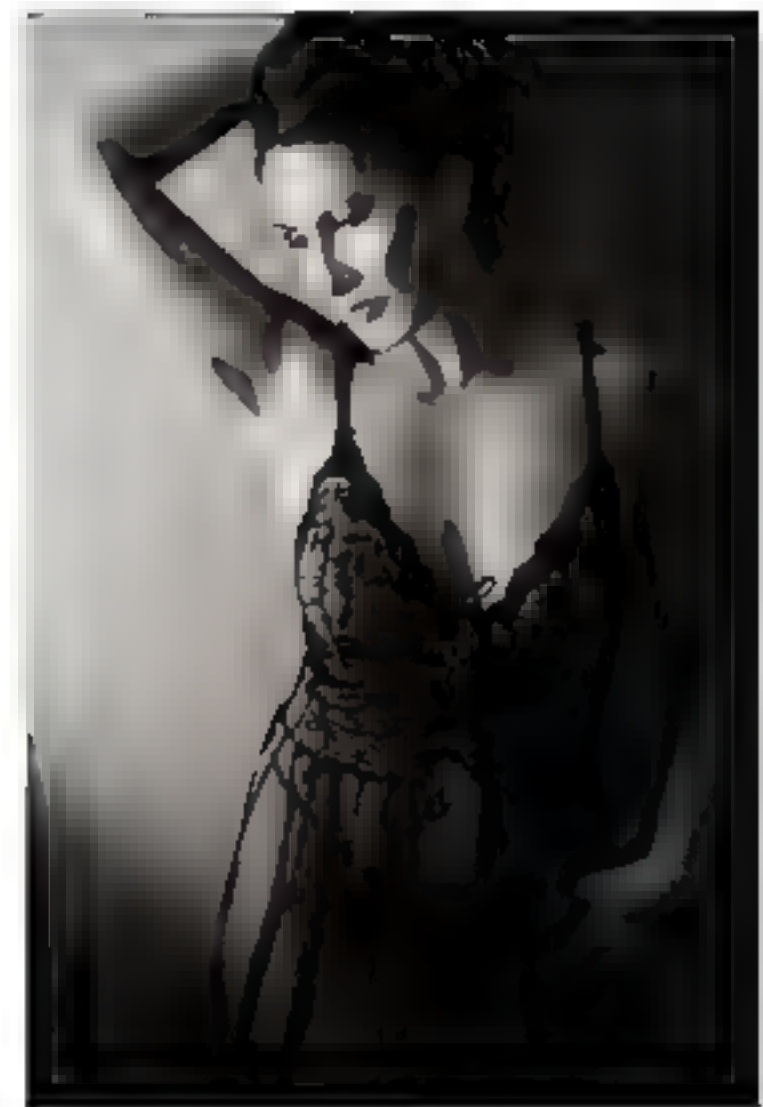
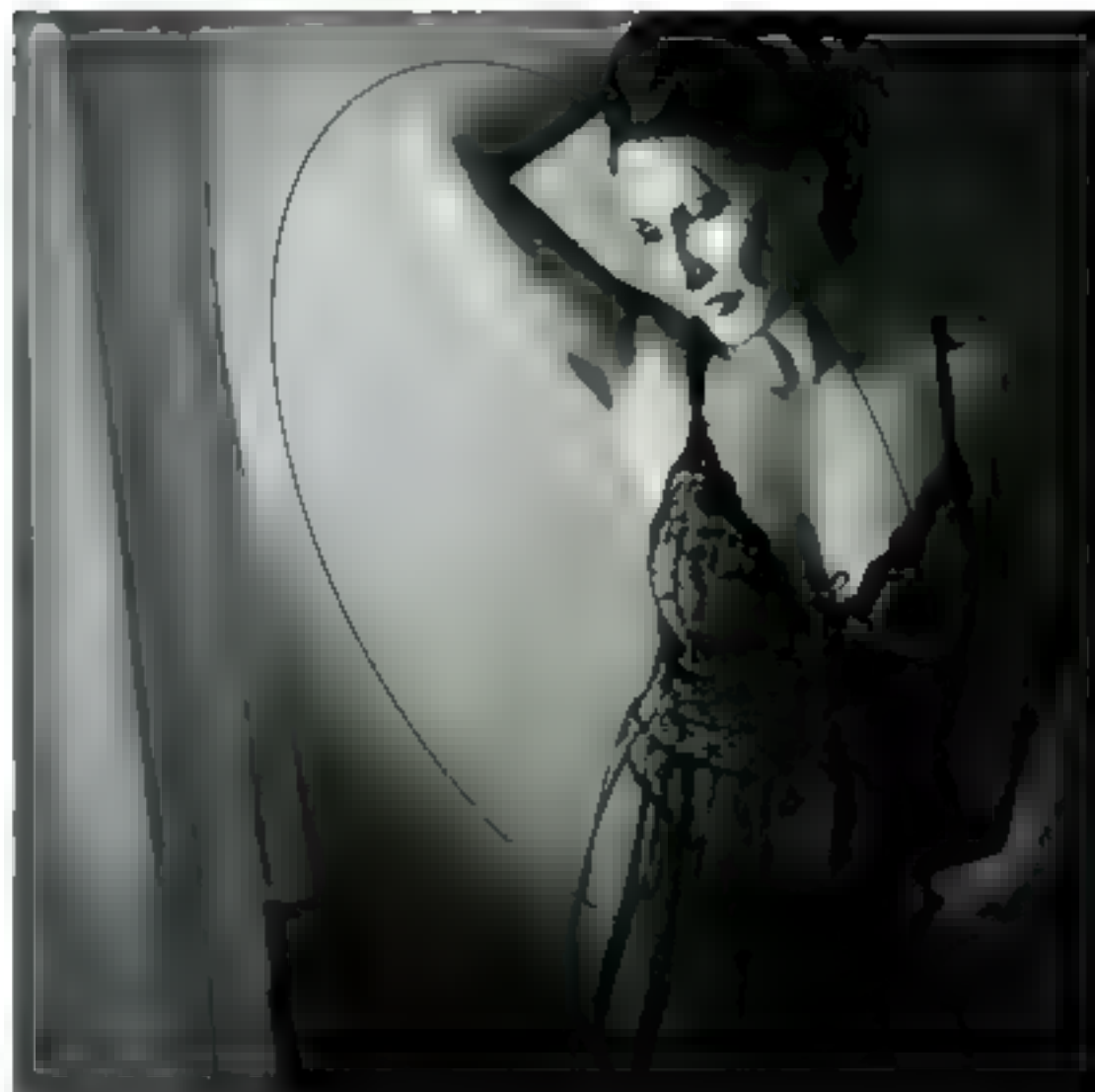


Front shot Evening wear and lingerie always look beautiful shot in the curtain gap. You can silhouette the light by closing the gap. You can create mood on the body, hide a multitude of sins (e.g. bums and arms just inside the curtain) create this looking away type shot as an alternative to always looking at the camera. Most people are not very good at doing the 'Look away' so always give them something to look at. tip. Left leg is straight right leg is extended and on tip of toes this helps push the bum back to the curtain. Hands must be 'touching' the body, drop front shoulder opens upper body.

Tip Boys look better with harder light so remove the reflector. It highlights the masculine lines on the face and enhances the muscles on their bodies. I love the way removing the reflector creates the strong shadow on his face. The slight highlight on the wall to the top right and the touch of light on his abs is done lightly on photoshop with the dodge tool on 10%. Never do a hard silhouette line on a woman's face it doesn't work, always turns the girl's face into the light. If it's a couple shot in silhouette always turn the girl's face towards the light.



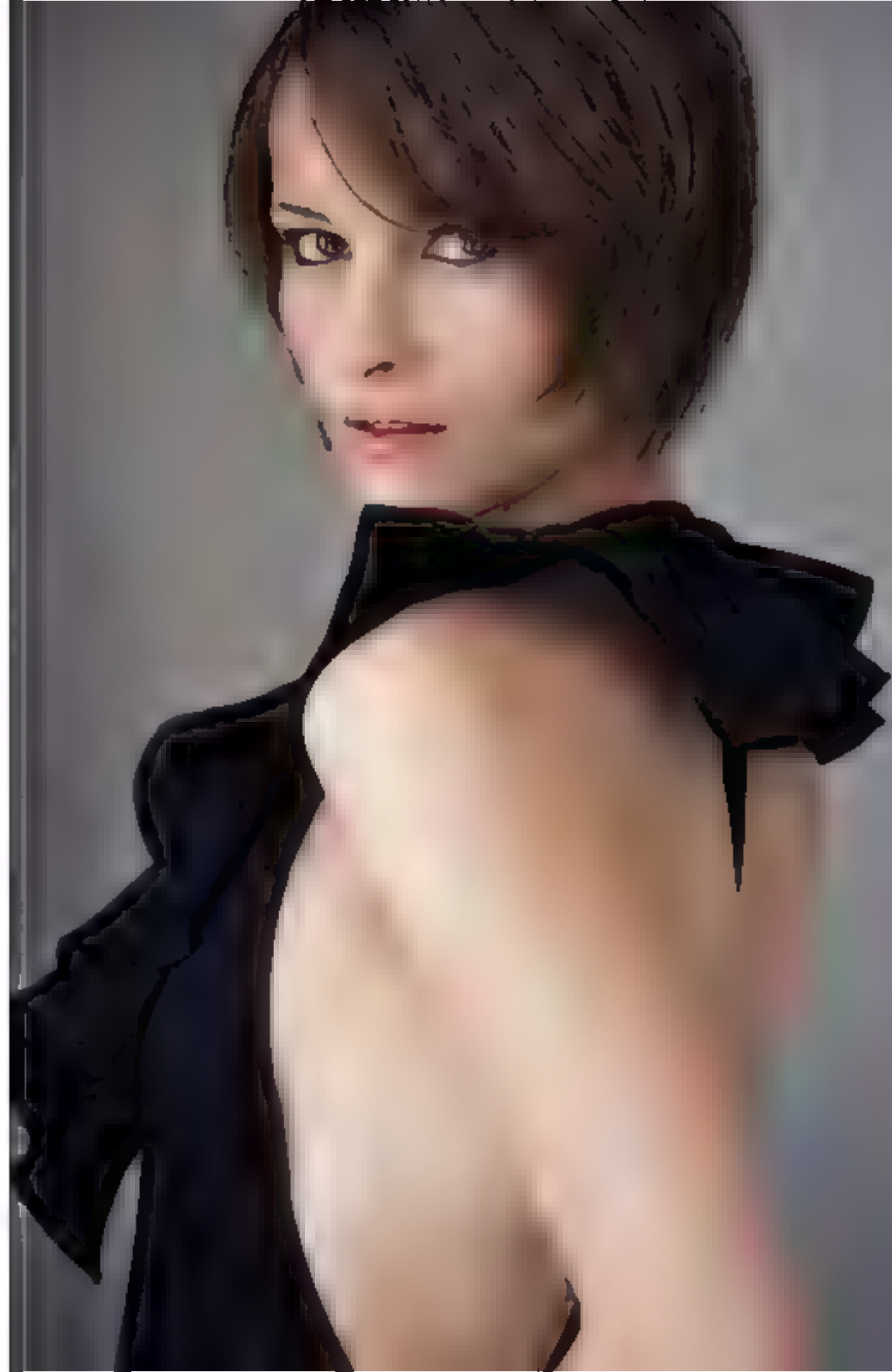




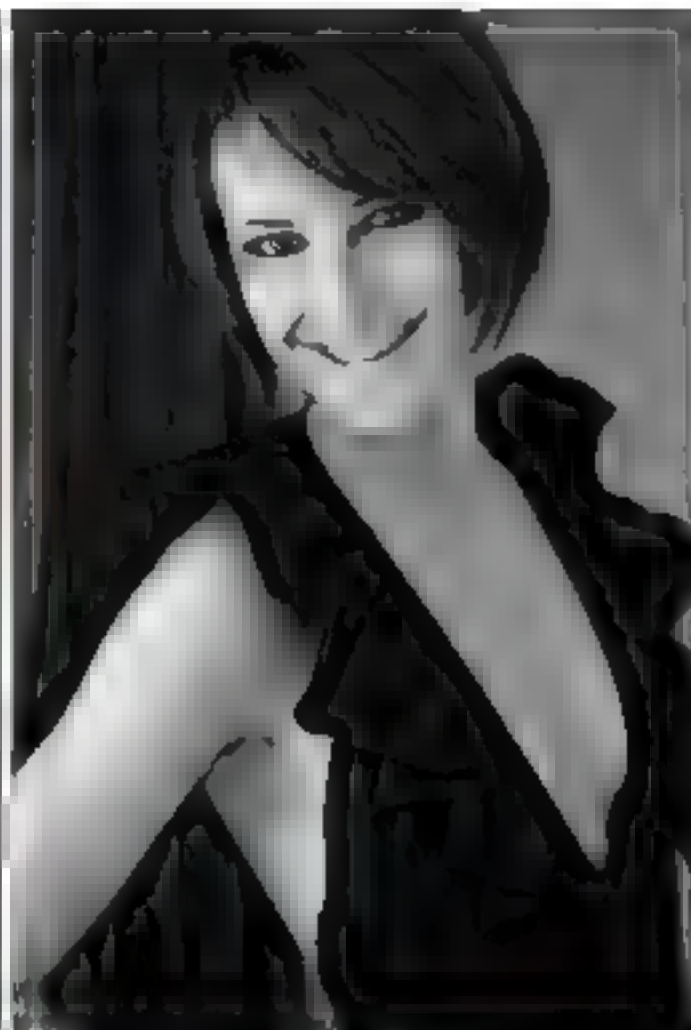
### THE SILHOUETTE - Scenario 1

This shot is taken with the subjects back against the wall. The curtain edge is open only slightly from the very end of the curtain. The face must be turned into the light to get a flattering light for girls. (you must turn the face into the light as there is NO reflector in this shot). This shot is for all ages and sizes, its flattering and you can hide alot. This page is a 45 year old client that wanted a sexy shot her outfit is revealing but still covering.

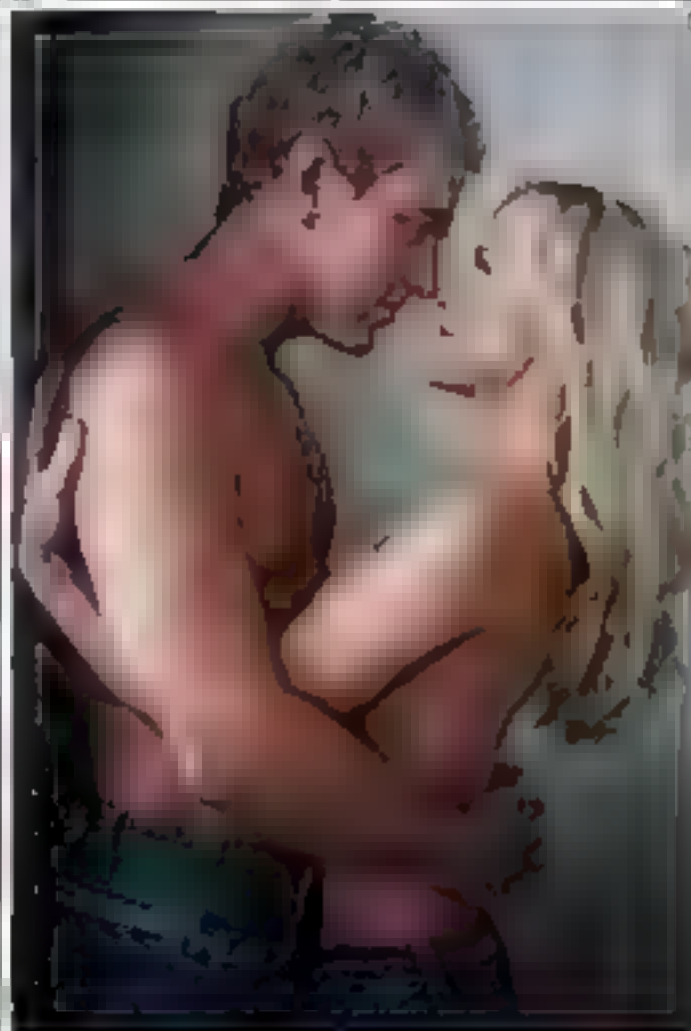
The opposing page is 23 she wanted a body shot, I simply opened the curtain more. This scenario is perfect for boudoir, pregnancy, body sculptors who want something a little more artistic. Or just to create an image with mood and depth tip: extend the leg closest to the window (in this case her right leg) and bring it up on to the tip of her toes. This helps with hip movement and creates a feminine curve .



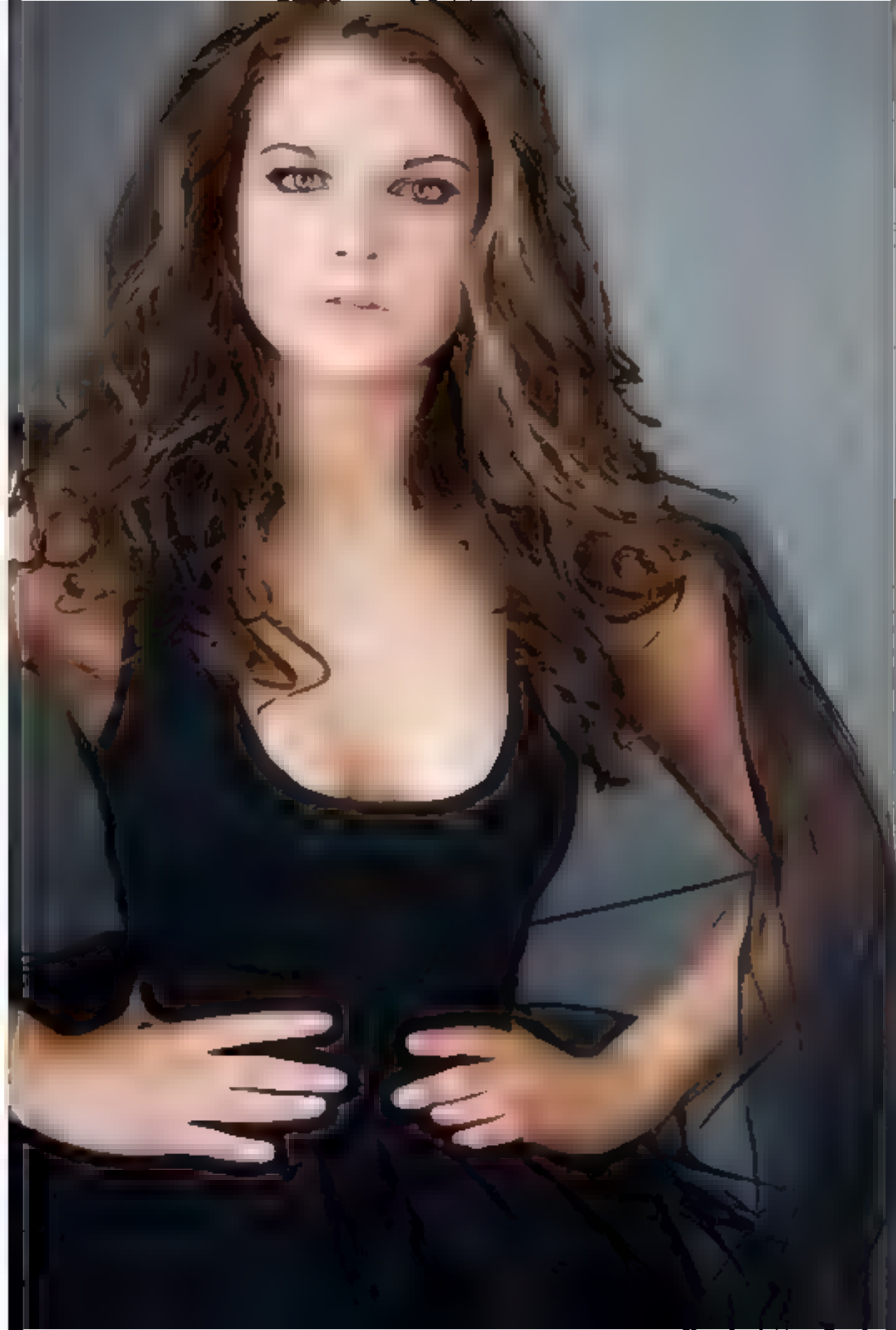


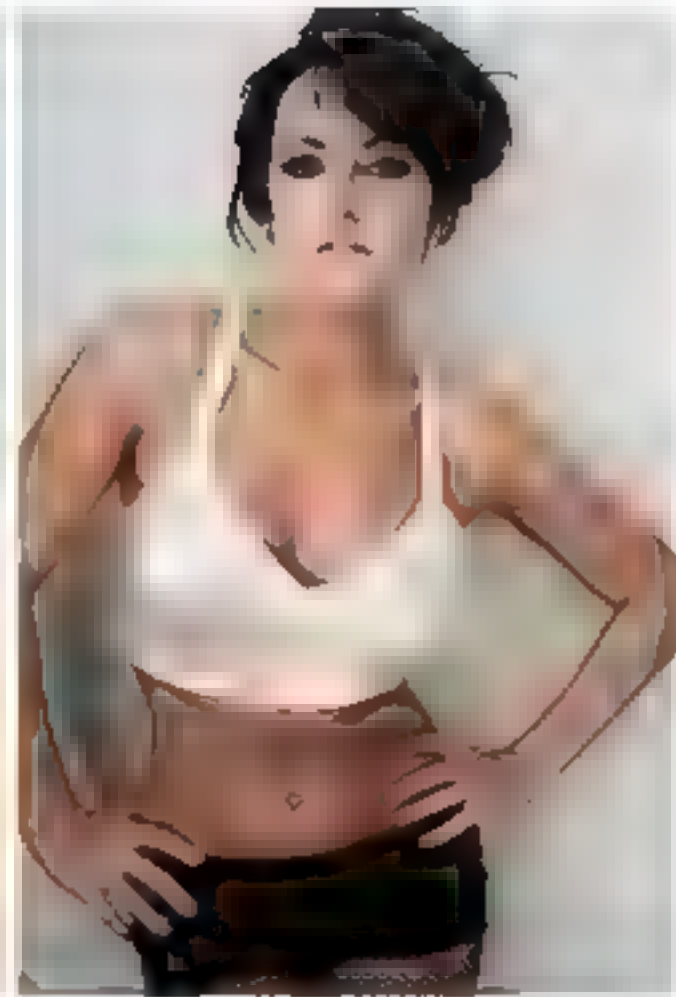
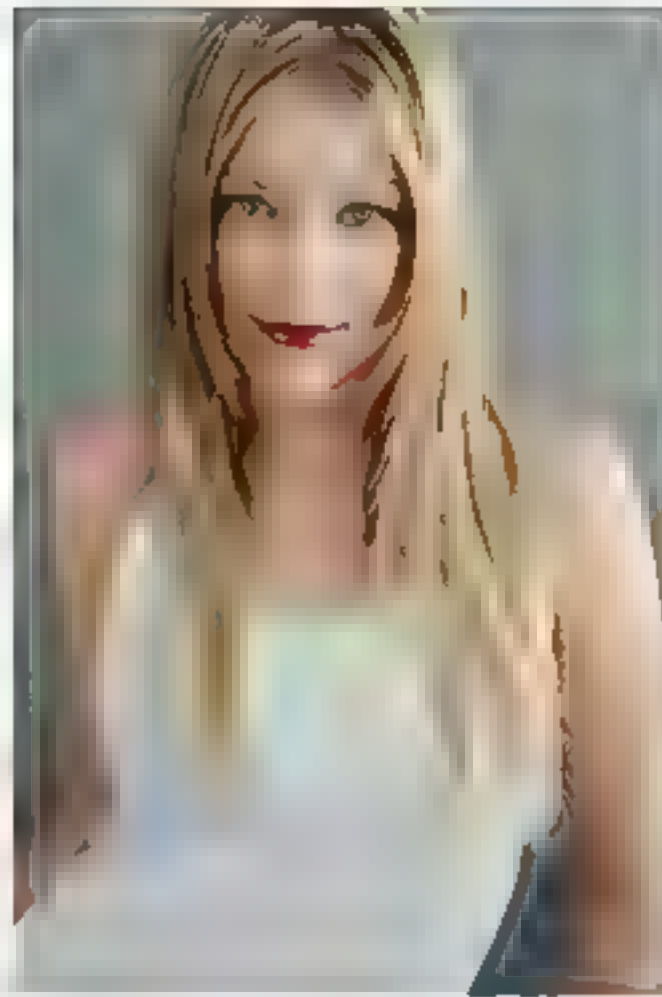
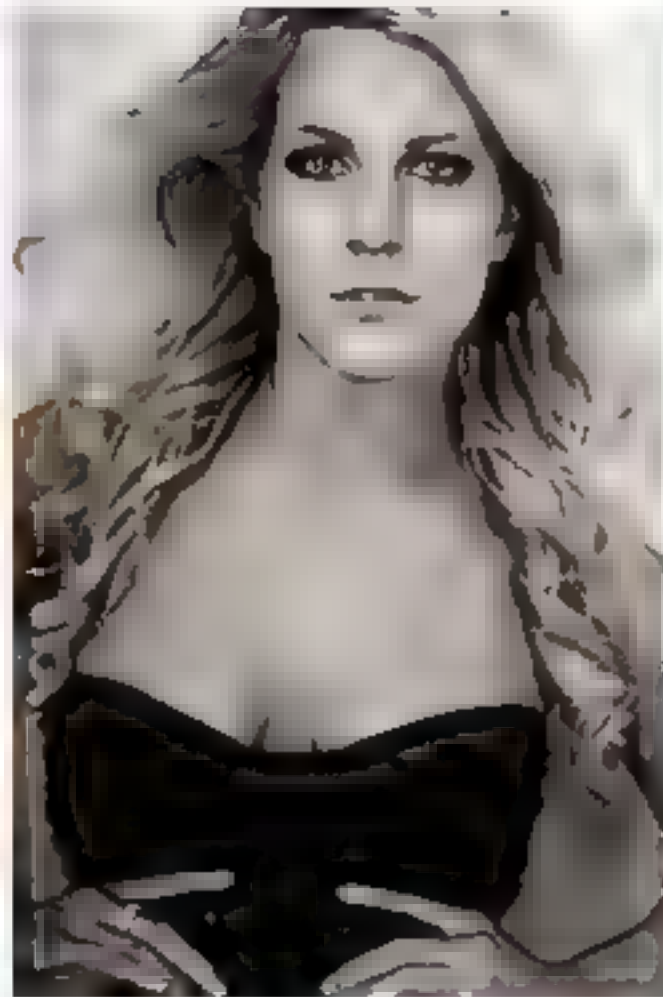
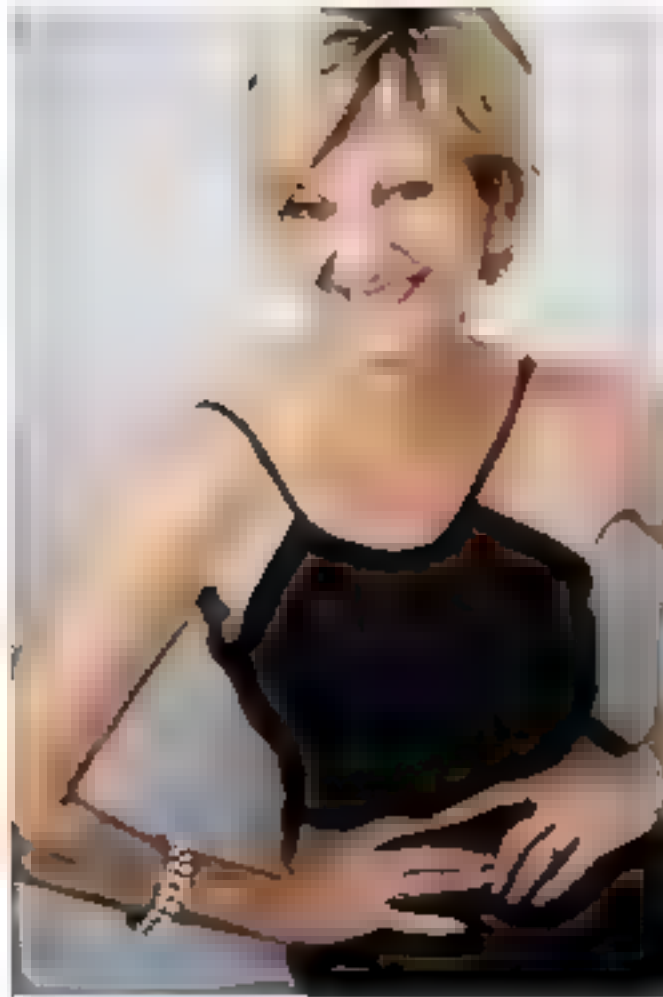


FRONT left shot: If you do not want your curtain in your shot, move YOUR shooting position closer to the curtain and shoot back to the wall. This is shot right on the curtain edge, I'm standing hard up against the window. You will not get a full length angle here there is little room to move, but you will get gorgeous soft light. This is a very simple standing pose. hips and legs are turned away from me, back hand is relaxed straight down. Front hand is on the back of the hip. Client is looking over her shoulder at me. Tip: ask your client to lean back by pushing her hips forward. Then remember always chin forward and down (shoulder & chin connect, face always in the light, reflector to face)



FRONT right shot: I am always asked by my clients to pose them as 'naturally' as I can. I like to direct with some spontaneity and capture a story. When you create a series of images with interaction you sell a series. I am again just inside the curtain light, my curtain is open about 2 feet. I am hand holding this for natural movement. Tip: remember always put the girl's face in the light first; it is more flattering. Boys always have arms on the outside; it makes the boys look bigger and the girls look smaller. I turned her around to face him and keep shooting. Because I added laughing, kissing, and different scenarios, I was able to create a 9 series of this set. They purchased 42 images.





**COVERGIRL** This is the exact same position as the silhouette shot but the curtain is wide open, and you cannot see the curtain line in the shot even though we are within 2 feet of the window. I have always called this shot the Covergirl. It is one of my biggest sellers, this is a very simple and highly effective shot as it has a magazine feel to it. The girls always like it, the hands are away from the body which is slimming the waist is pinched. I always shoot this cropped tight to the top just like a magazine cover. It always looks gorgeous when you can blow the hair or add necklaces, scarves or jewelry. To add a little flavour have the girls lean forward from the hips so their bum stays on the wall and the upper body comes forward.

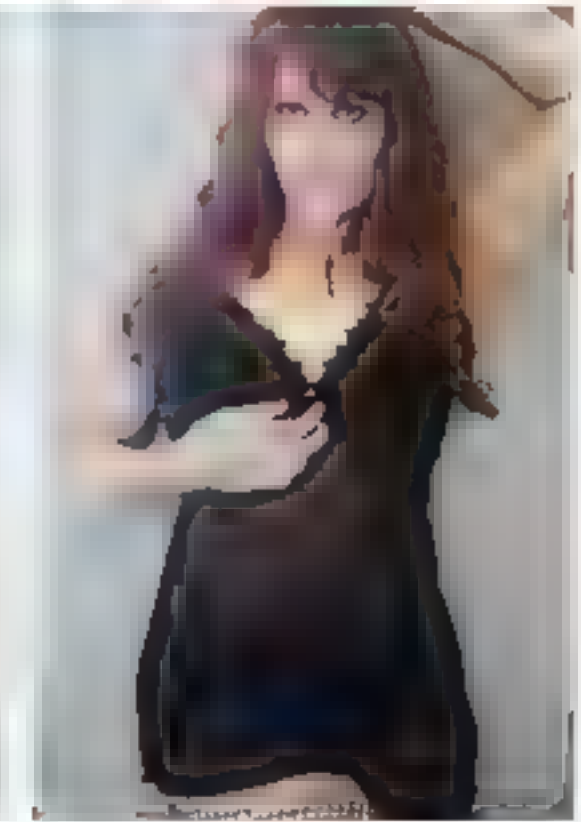
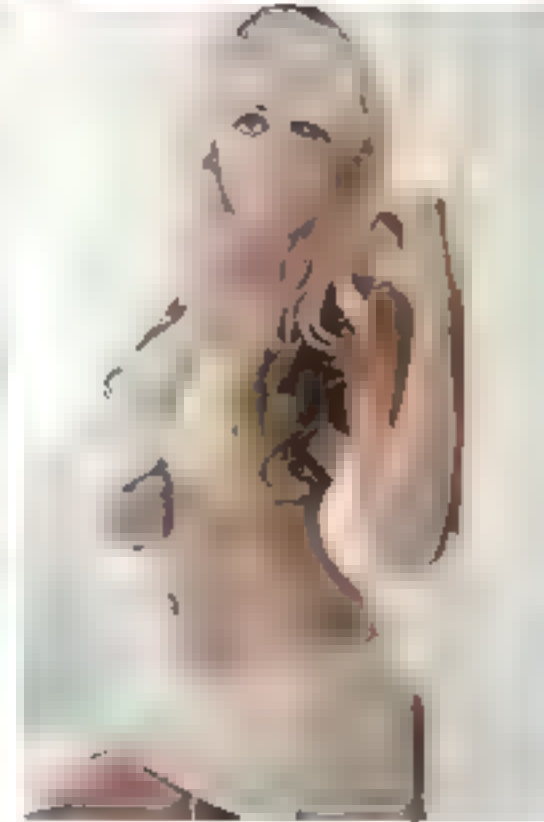
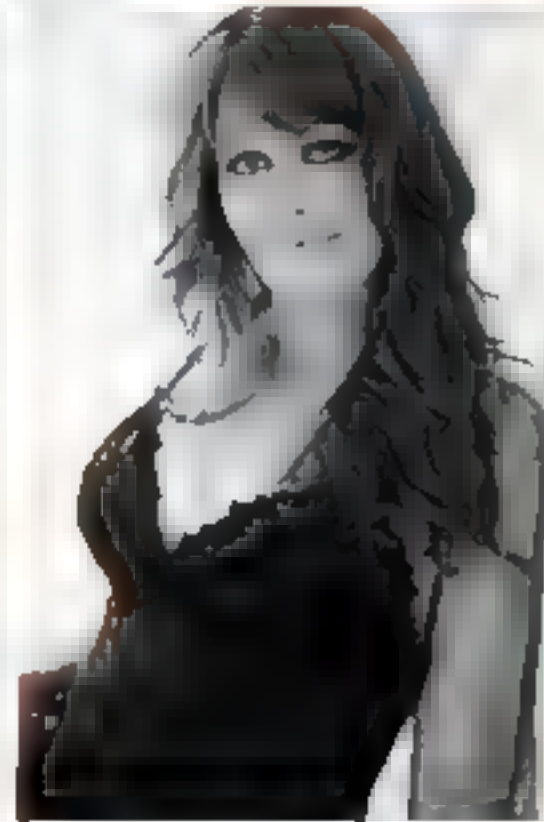
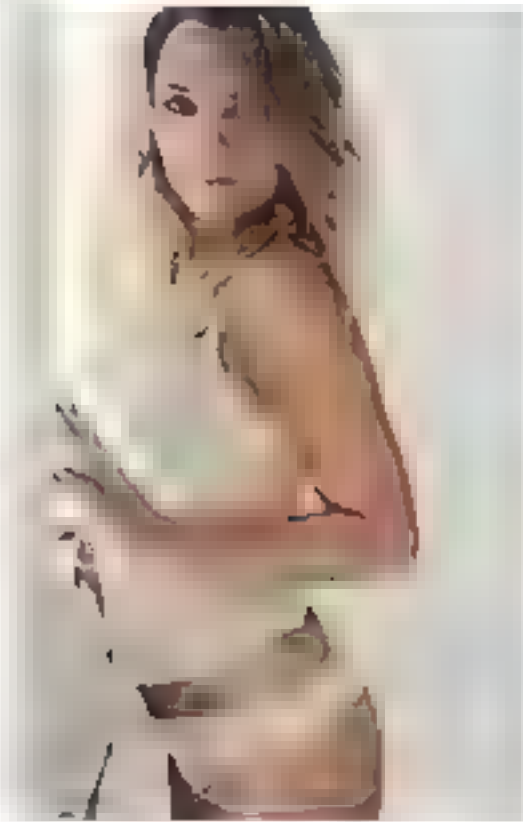
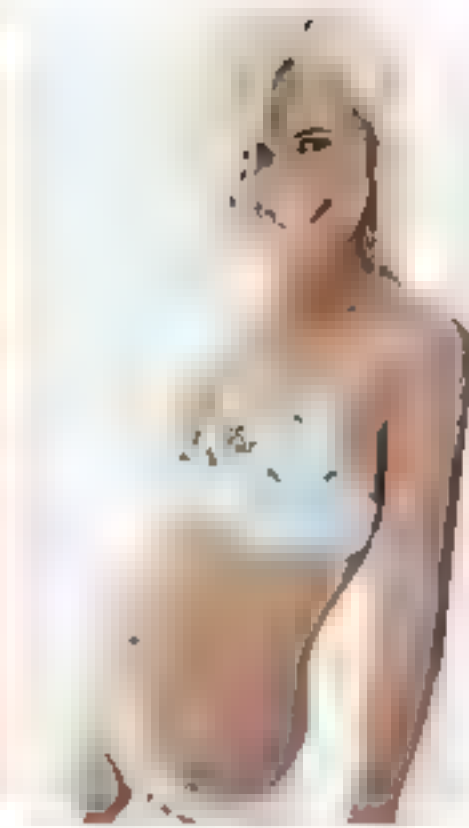
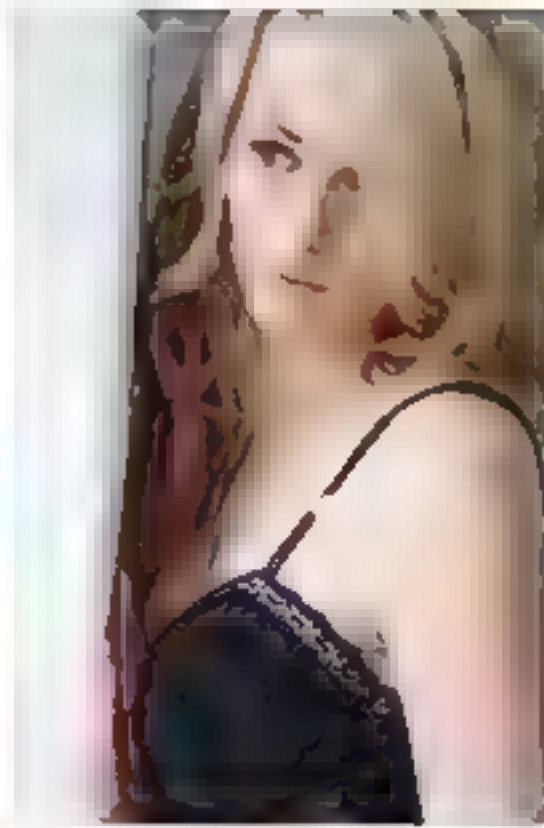
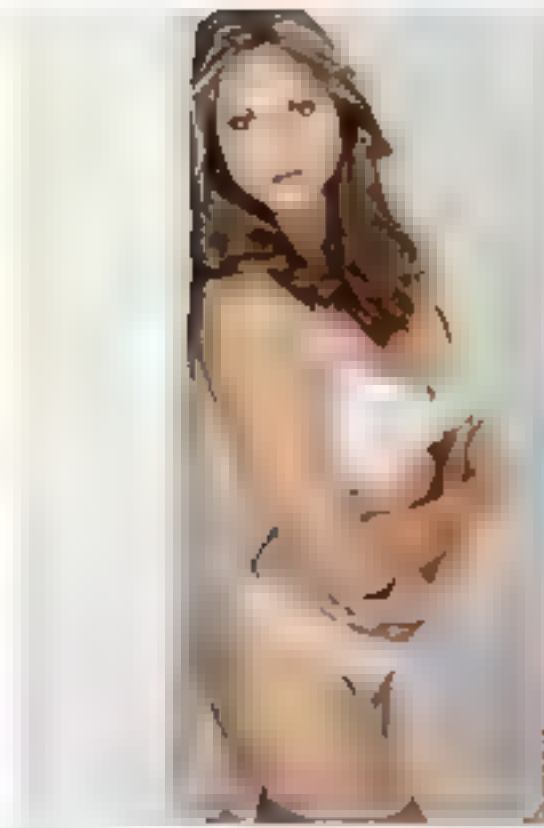
**Tip** (always pinch higher and further in than the real waist) The bum is against the wall, with one foot out on tip toe and knee crossed over to create some hip movement, work the chin here forward and down.



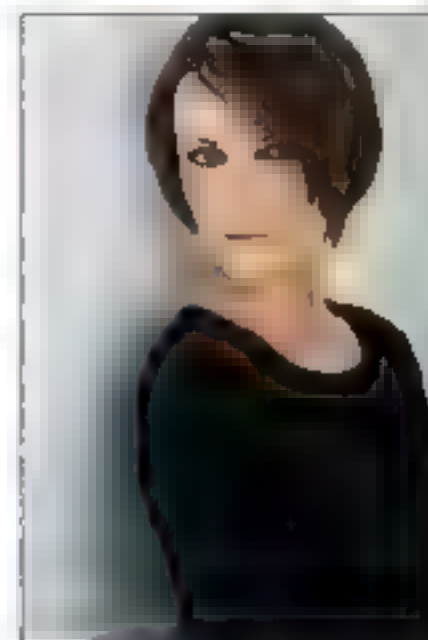
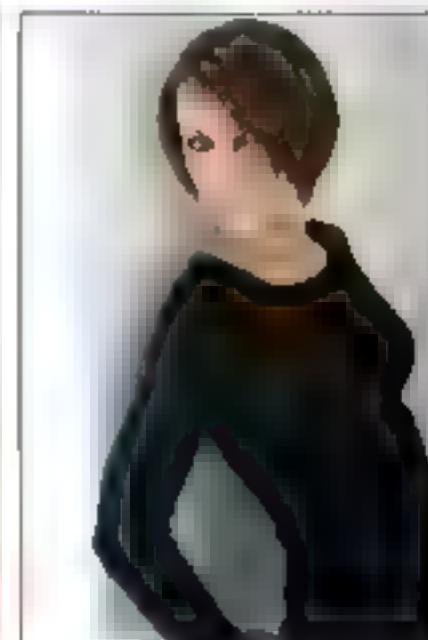
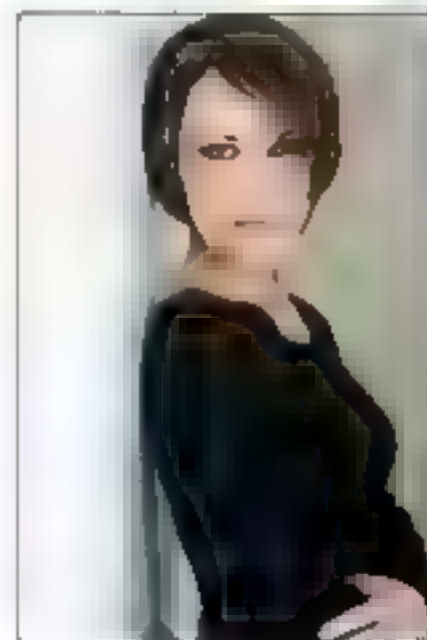




USING THE WALL Subject one: leaning back with hips forward, elbow bent with front shoulder down and work the chin forward and down. Subject two front arm bent away from the body, tucked behind bum and lightly touching the wall Leaning forward from the hip. Front leg is on tip toe to push hips back and define thighs, working the front shoulder forward and chin forward and down. Subject three: full body touching the wall front elbow extended away from body to slim, chin forwarded and down, hands light touching the body and cradling baby bump. All subjects are on the edge of a left hand natural light window with a net curtain diffusing the light and a large reflector to the right.











## SITTING AGAINST THE WALL

Both girls were photographed sitting on the floor, just below the window light. Front image on the grey side and this image on the white side. Use this pose for younger clients for pre-teen and teenage girls; the body language is closed and casual, not sensual. No hands on the body. Bring the knee up to help the hands pose and fill the frame.

Scenario 10







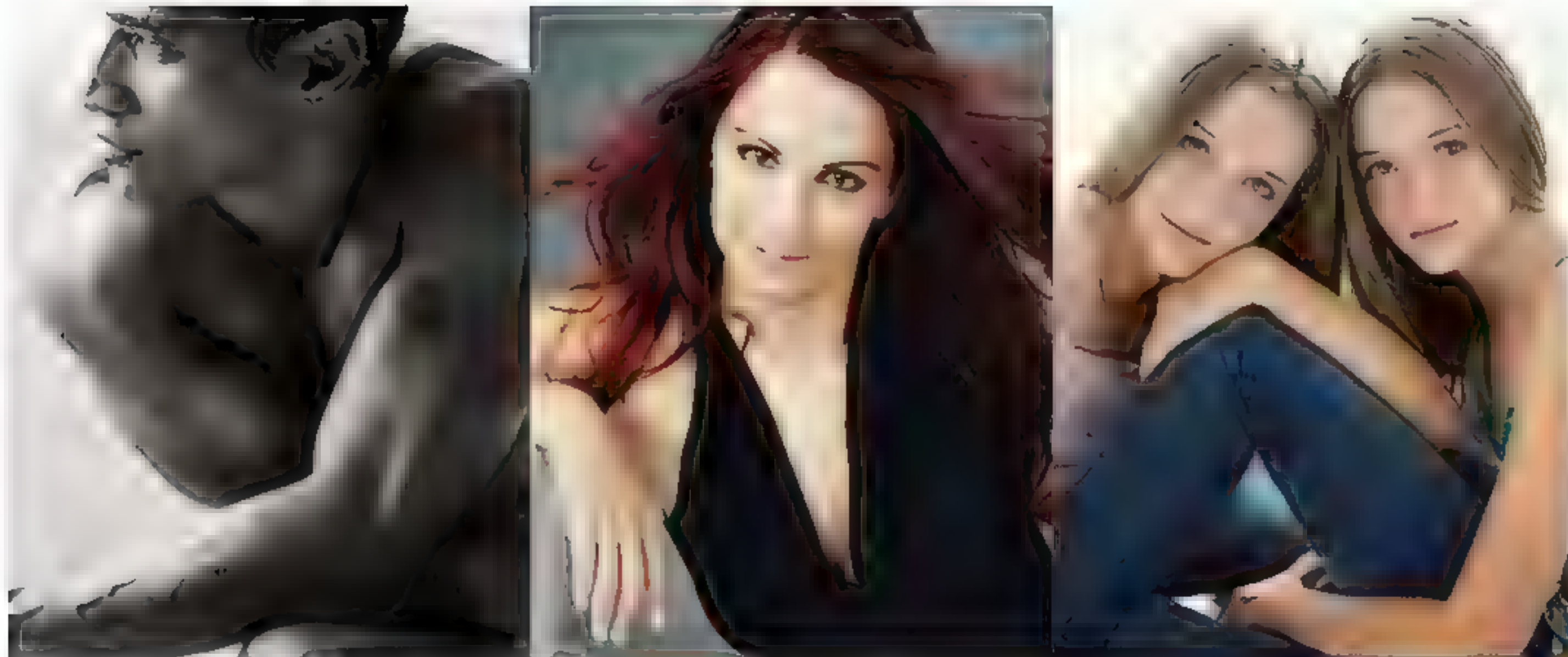
## USING THE WALL

A great way into a pose when you don't have a chair or prop is use the wall, shooting down the wall. This is one of the most popular poses in my studio provided they are leaning towards your light source, or if you are shooting with light behind you make sure you have enough reflected light to the face with reflectors. All ages all sizes, you can crop straight in to the face or full body. Suits corporate, portrait and lingerie, the wall is a great way to pose couples too. Subjects always find the leaning positions supportive & easier to pose in.

Tip. you must always drop the front shoulder and work the chin forward and down. To slim arms have then tuck the upper arm and drop the shoulder forward or extend the front arm away from the body and tuck the hand behind the body elbow slightly bent. Extend the front leg onto tip of toes for hip movement and push hips back to the wall or for a more slimming angle push the hips forward out of the shot. Move your shooting position 45 degrees from straight down the wall and then move towards the centre of the room more.



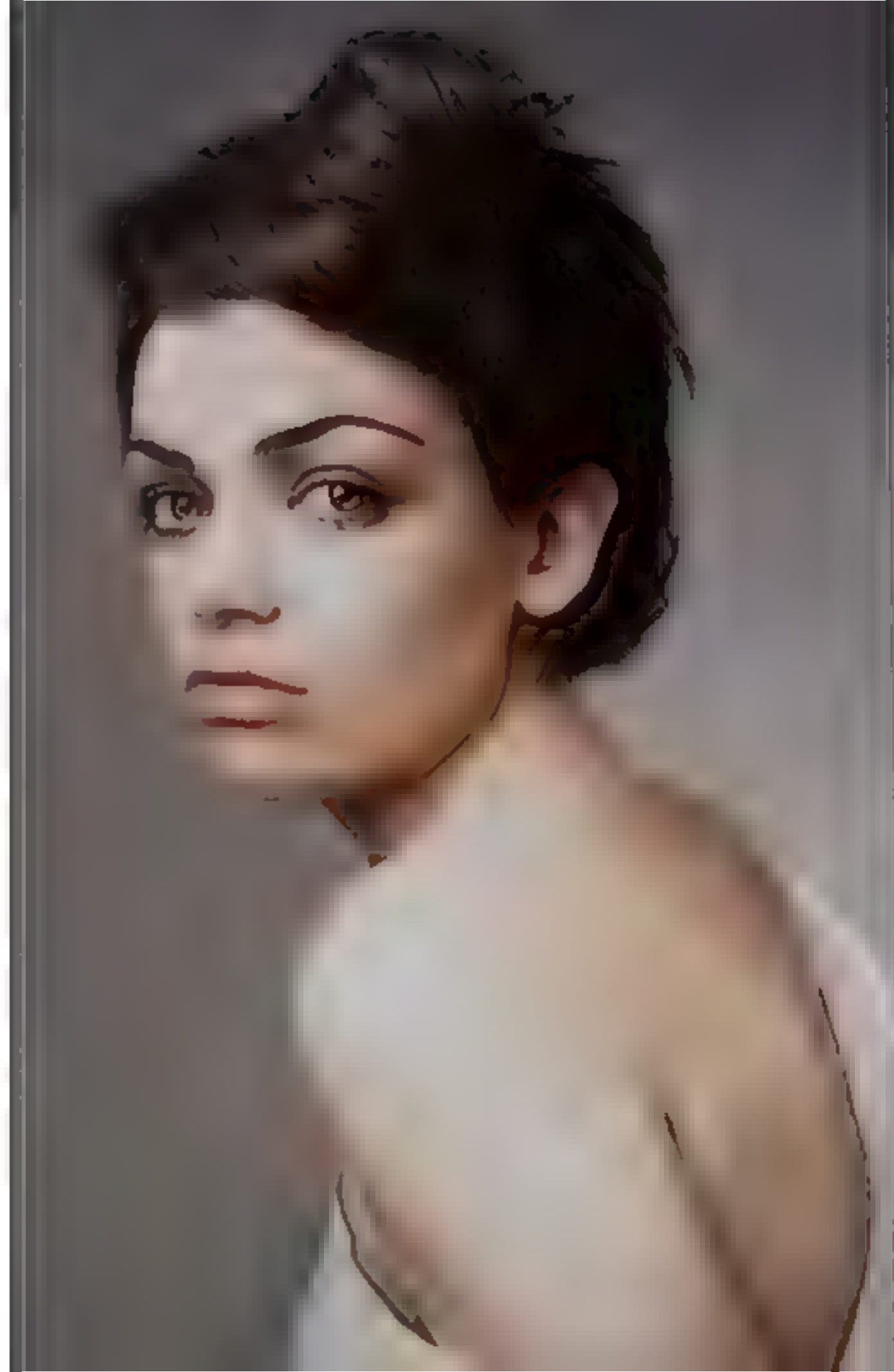




## WHITE BOX

Front image sitting on the white box in the corner using the texture of the concrete wall. Subject is posed more fashion chin is up & forward. This was shot on location. Back images subject one: (scenario 14 white background) Male client is standing with his left foot on the box and both elbows leaning forward on his knee. No reflector to create hard shadows on the body. Subject two: (scenario 7 Mid Grey curtains wide open) Subject is sitting on the floor leaning onto white box t.p. for slimming create space to recline between body and box this helps the body to leave the frame. Subject three twins (scenario 13 white back ground backlit) Both subjects sitting on the white box legs entwined. For younger clients close down the body hug knees and elbows it's more age appropriate.





### WHITE BOX

Back image Scenario 3 (dark grey curtains wide open)  
This pose is on the white box. Subject is sitting forward and turned away from camera looking back. Work the chin here forward and down simultaneously work the shoulder forward but don't bring them together, keeping them open is more slimming and shows the line of the neck. Making her lean forward puts her diagonally in the frame. Tip, bring the front hand up on fingertips on the box to keep a bend in the front arm which is slimming and shows the breast line

Front image After we started shooting in the studio my client suggested that she would like something vintage and 'special' I don't have any backgrounds in the studio so I created this post production I found some beautiful vintage wallpaper & dropped them into the back afterwards creating the image on the front.







Use the box for more modern younger shots. Both of these subjects a male and a young girl suit more closed down poses as opposed to open feminine poses or reclining slimming poses for women. Left Image (scenario 2 mid grey background cut down the light with curtains/ no reflector) for masculine shadows on the face. Leaning forward onto knees and front image left arm on knee and right hand straight down to create asymmetry. Tight crop to top right for diagonal composition, I do this to fill the frame. Work chin forward on men but not down and never connect the chin and shoulder that's for girls only, it's feminine body language. Right image (scenario 6 mid grey curtains wide open with reflector) sitting on box with foot on box and knee up leaning forward onto knee chin forward and down.







### BAR STOOL & BOX

Scenano three dark grey background: Left direction window light with reflector on the right. Subject is sitting on a plain white bar stool that adjusts up and down. I use this stool a lot for staggered poses (more than one subject when one has to be higher). In this case I use the bar stool elevated with the back foot up on the plain white box, the front leg is on the stool foot plate giving the legs a staggered position. The back left elbow is forward on the knee and the front hand is on the back of the hip, to open the body. The idea here is to create space between arms and legs.

Remember work the front shoulder forward and the chin together but do not close this space. You will have to remind your subject to lift up long through the spine and lean forward from the waist not slouch. (I'm breaking hand rules again) The back of the left hand will dominate in this shot so try to turn it back to the body as much as you can. This is a very modern pose if the legs part or elbows go out it looks really 'Farmer Jo' so keep it feminine. This is not a slimming pose it's a young magazine type shot, I wouldn't use it for a client I wanted to slim and flatter.



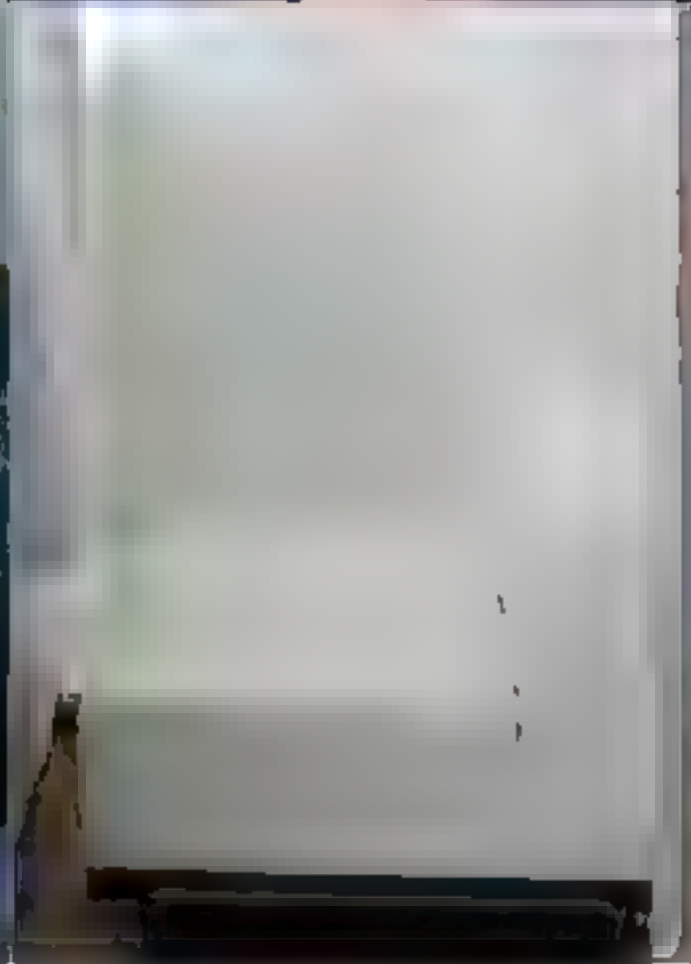
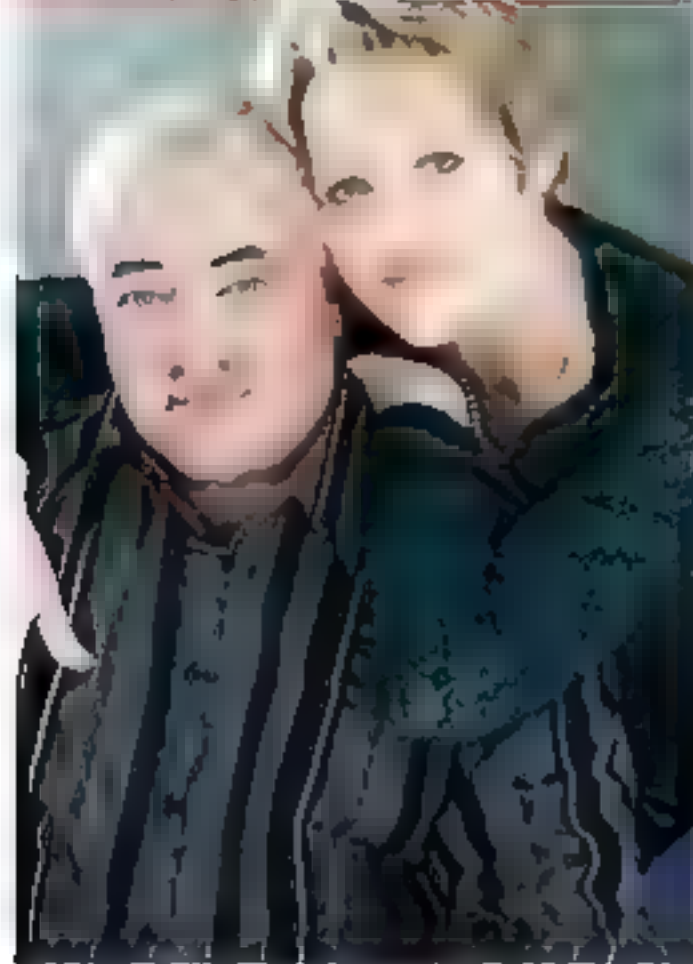


## TWO LEVEL CHAIR

I always look for props, chairs or boxes that I can use to help my clients pose. It creates better composition as you are filling the frame it helps to get the shoulders and chin working together. Most importantly these poses create a recline, lean back or sideways which makes slimming and flattering lines for your clients and creates body language. Both images front and back scenario 9 white background with reflectors surrounding for good face light. Photographed on this low back chair your subjects can recline back creating a slimming angle or they can turn towards it and lean forward. Front image is leaning forward keep hands soft and elegant arms away from body





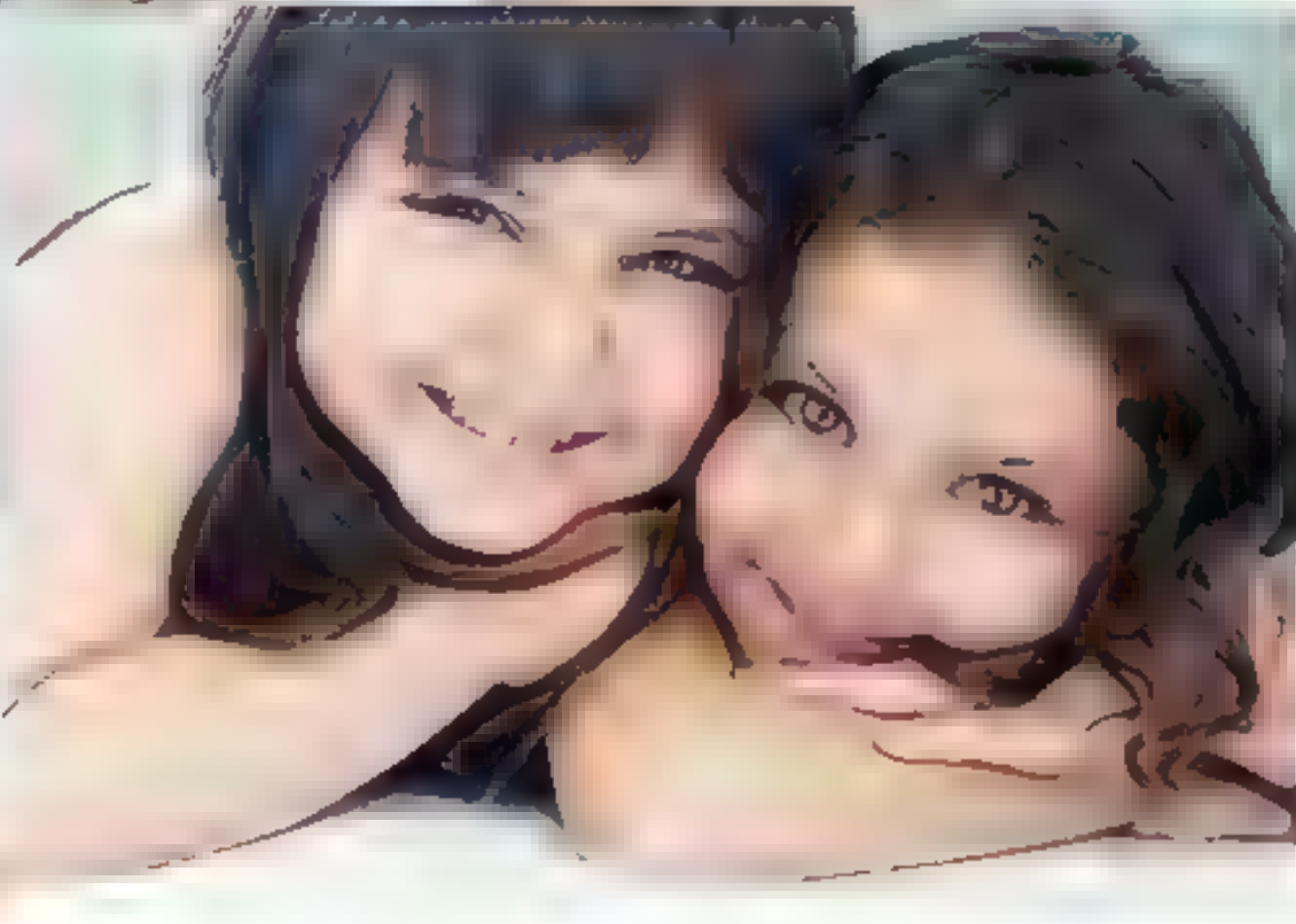
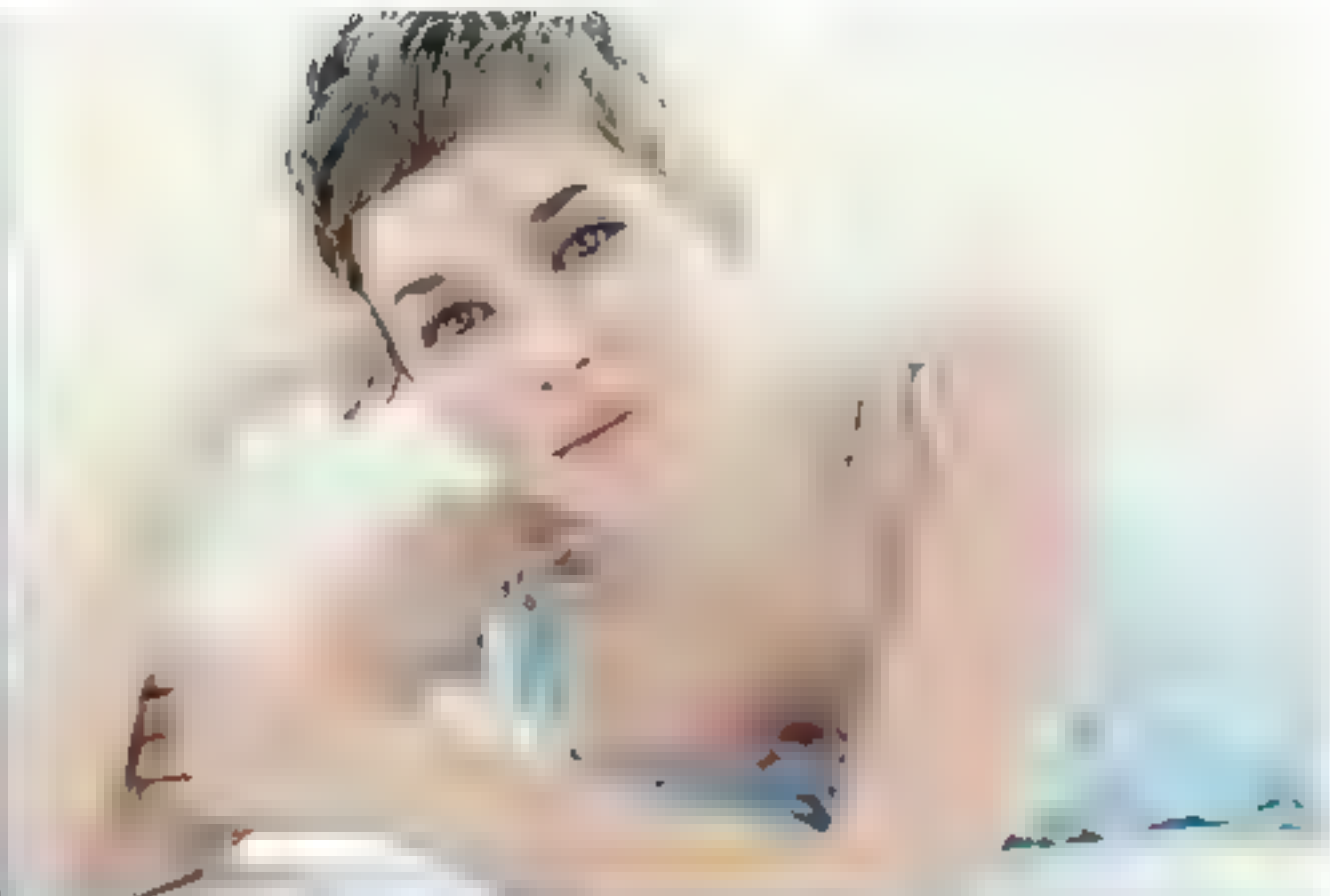
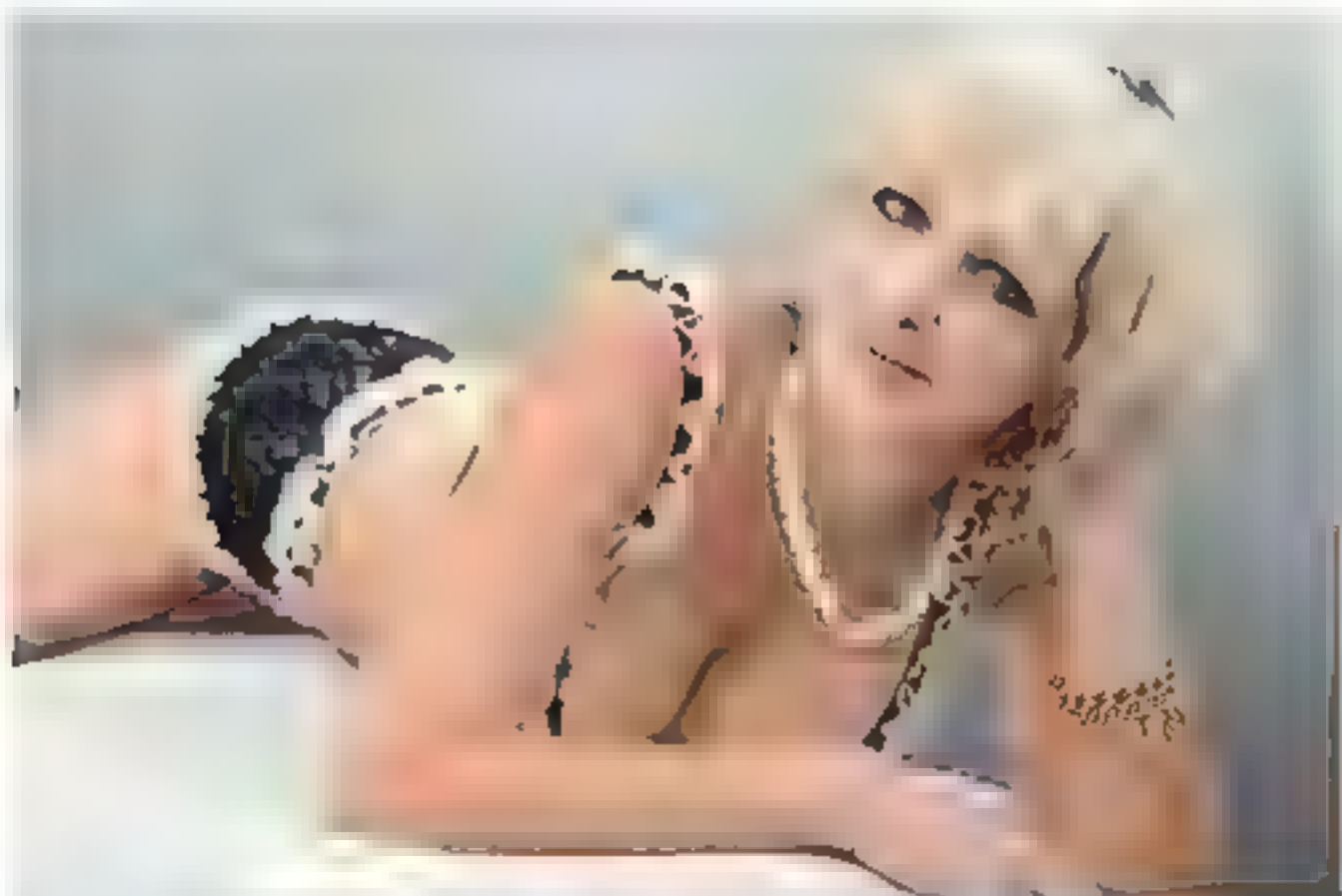


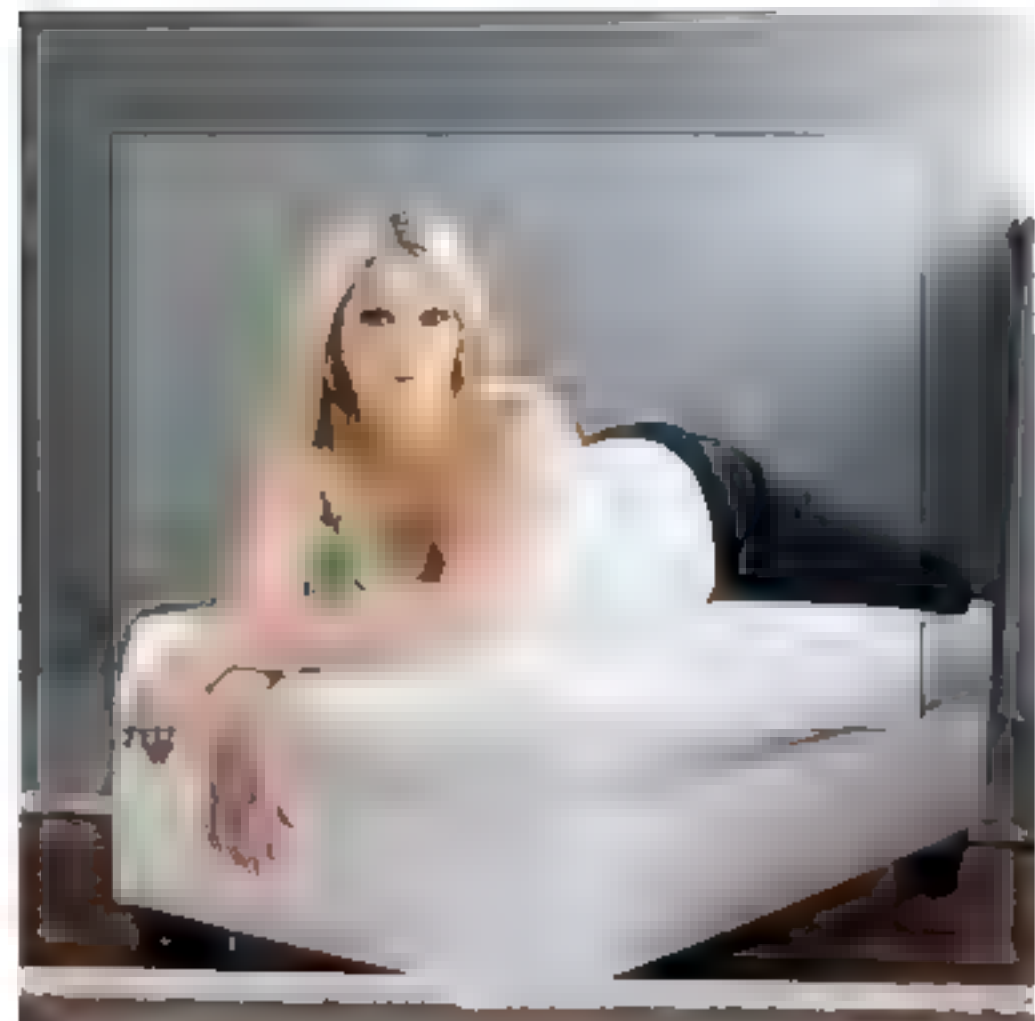
## TWO LEVELS

Or use Bar stool x 2 or Bar stool and box, what you are doing here is putting one person slightly higher than the front person. Front images scenario 5 shooting back into the light. All three images on the back are on the staggered chair second person sitting up on the back or the chair.

Hands are important here, use the top person's leg for the bottom person to lean back (inside top arm) you can then bring the hands together. Try to keep back of hands away from camera by turning them sideways. I always look for stiff camera hands, you must remind your clients to relax their hands.

Try to bring both subjects together but keep some personal space too, you must bring the faces together and the same distance from the camera at the same time you are pushing both their chins forward and down and putting heads together without closing too much gap between them. For couples always try to create natural interaction that you can capture, snuggling together, kissing and laughing make series. If you make series you sell series.





## THE OTTOMAN

You can use an Ottoman like the ones I have in the Studio or a bed or the floor. This shot looks great shot on a white or dark background, or back light. You can make this fun and young with feet up or you can make this gorgeous & sexy in lingerie. Front image top left (scenario 4 curtains wide open) Always elevate the front leg to lift the bum off the ottoman it creates curves in the body. Work the front shoulder and chin towards each other but don't close down this area. Front image top right. (scenario 5 into the window light) Young girl young dress close down the body language hips flat. Front image bottom left (scenario 2 lots of light onto mid grey) All of this clients outfits were formal and evening so for variety I have made this more casual and fun but it still looks elegant. She has beautiful big hair and I turned the fan on and got some big smiles. Front image bottom right (Scenario 2 lots of light onto mid grey) little twins. Both girls are laying beside each other, honestly these two had their own magic going on. I just put them close together and let them be themselves. Perfect.

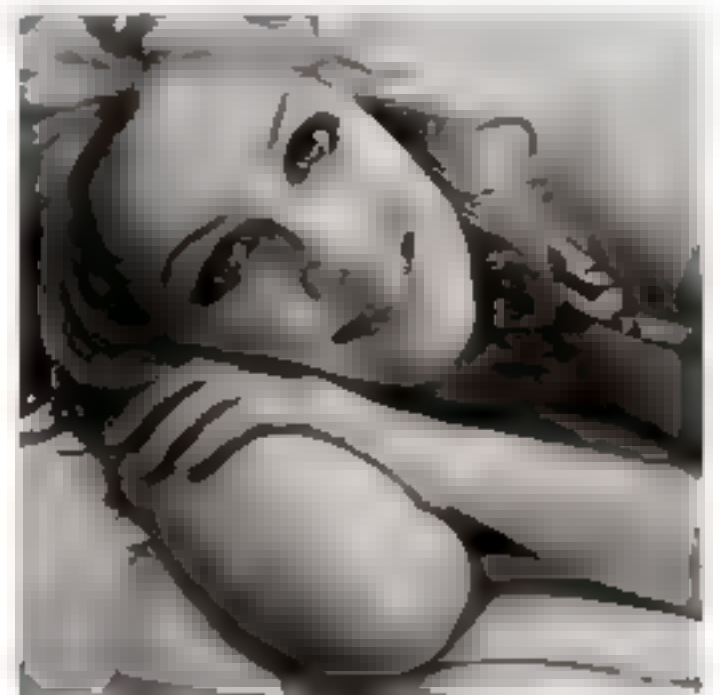
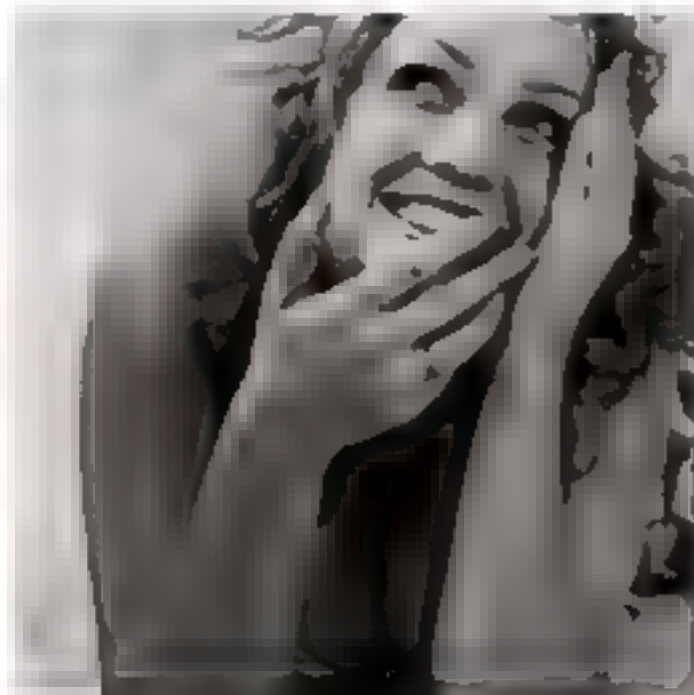
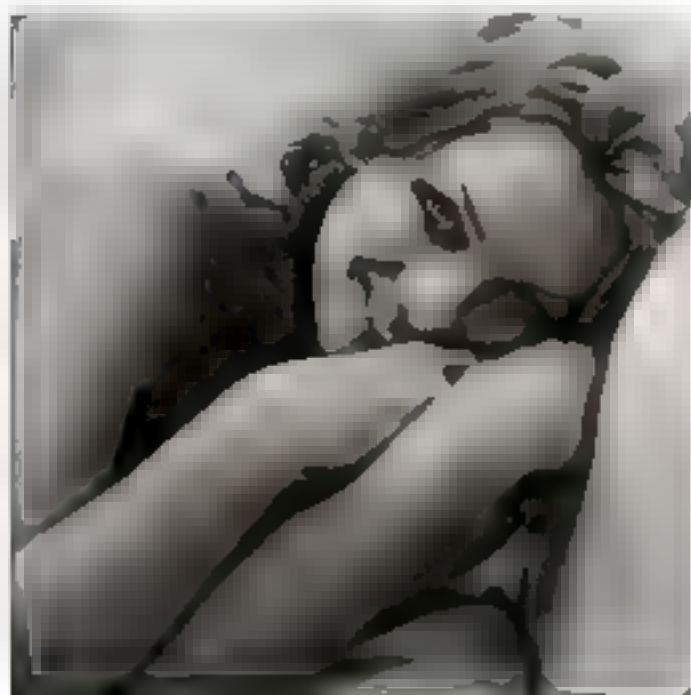




## Expression & Personality

Shoot a series, sell a series This series was shot specifically because this client wanted something 'Candid beautiful' She is laying forward on her stomach on an ottoman (scenario 11 light grey background) We had a practise run I told her every time I say change she had to change her hands and her expression and she could roll from side to side. I started shooting and calling change, change, change, to quickly for her to think about what she could do next. Inevitably these shots were taken in the in between moments when we were all cracking up. All you have to do is create a space where they can be truly candid.

I sit on the floor with my camera on my knees and shoot continuously looking for those real in between shots. It always works, you must keep talking and direct strongly the minute you stop talking and they think about what they are doing they become self conscious and you get nothing In the viewing room Parents and Husbands or boyfriends always buy the smiling shots. Girls always pick the magazine shot no expression. So ask Who is this for? How would you like to be photographed? and then listen.





## SHOOTING THE BACKLIGHT

Scenario 5 6 and 13 in my studio are al. for back light shooting All of these shots are taken directly into the window light, both shots on this card front and back have no other light source other than the light coming from behind the client.

All the windows have net curtains to diffuse the light. The secret here is to have two large reflectors facing straight back to your client with an opening of about a foot. I am shooting between this opening Front image subject is on ottoman laying sideways, the ottoman is made up like a bed Back image subject is sitting on the white box.

You need to diffuse as much light as you can if your back light source is to strong this shot will not work. When you balance the natural light and good reflected light back to the client in front you will get this dreamy, soft feminine shot I love it.





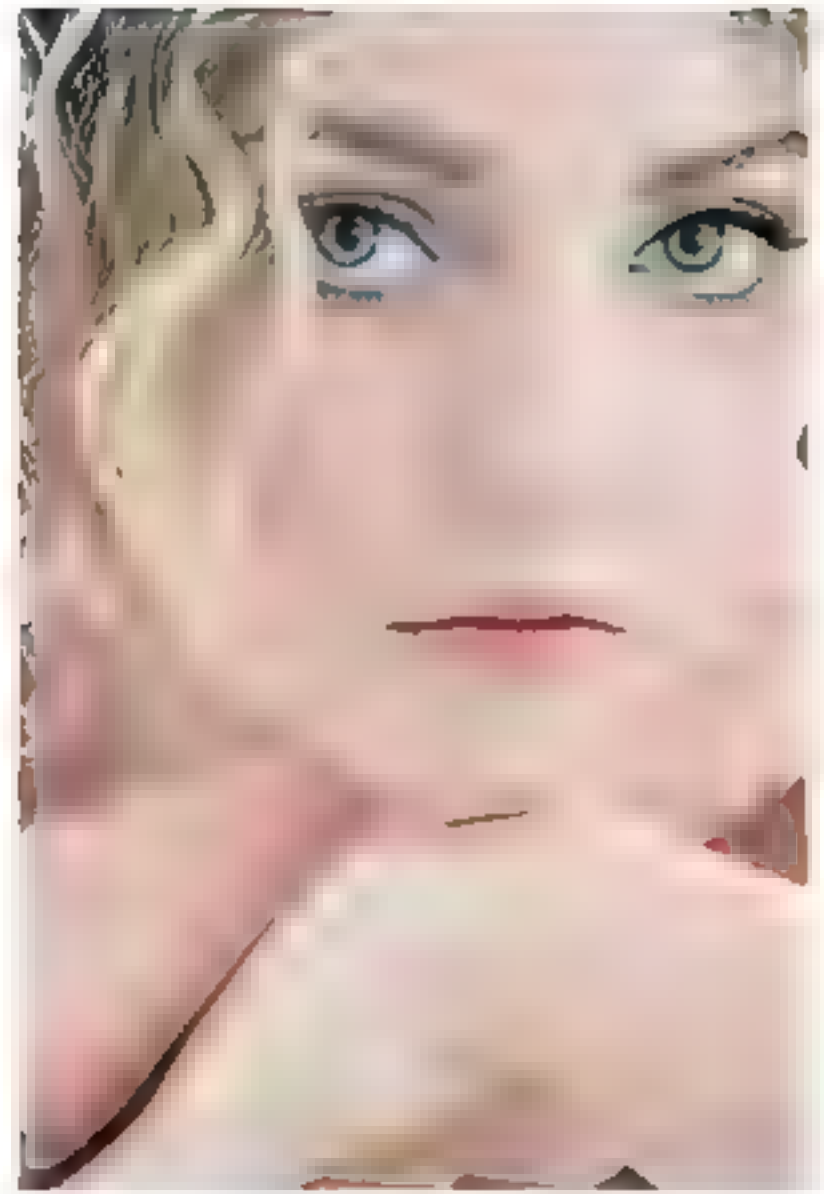
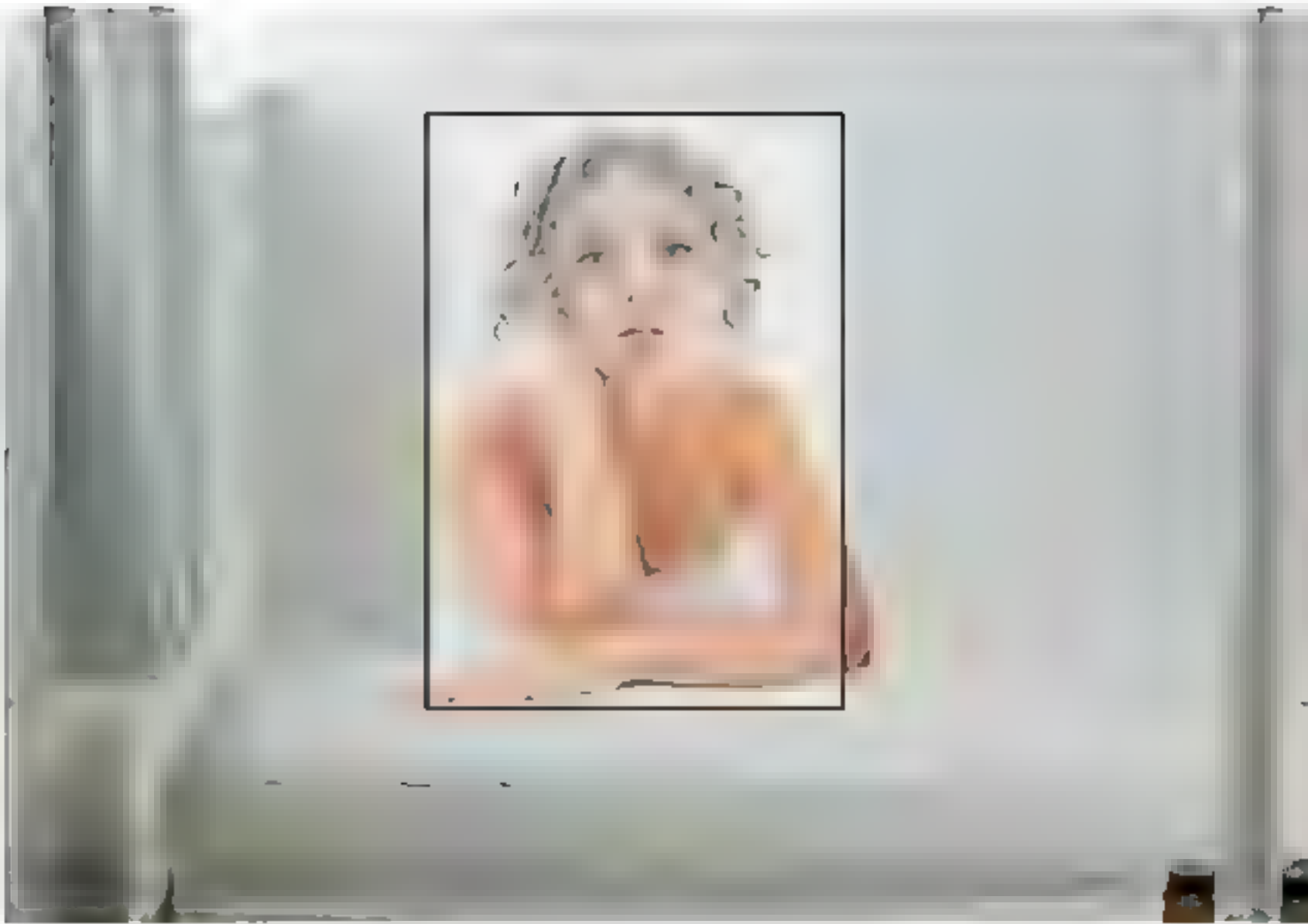




### THE BEAUTY SHOT FOR TWO & THREE

I love this three shot. These three are all kneeling with their elbows on the ottoman just like the classic beauty shot with one girl. You can use this for sisters friends Mother and daughters, its quite formal but it's very pretty. It looks great against white, back light or the greys. Be very careful with hands here, try to connect them together naturally. All faces chin forward and down and all the same distance from the camera, arms away from the body I love the Black and white image here on the back, I let the little girls find their own hands and the way they tucked into their Mum is just wonderful. Always be mindful when photographing relationships that you allow the natural connection of people to come through.

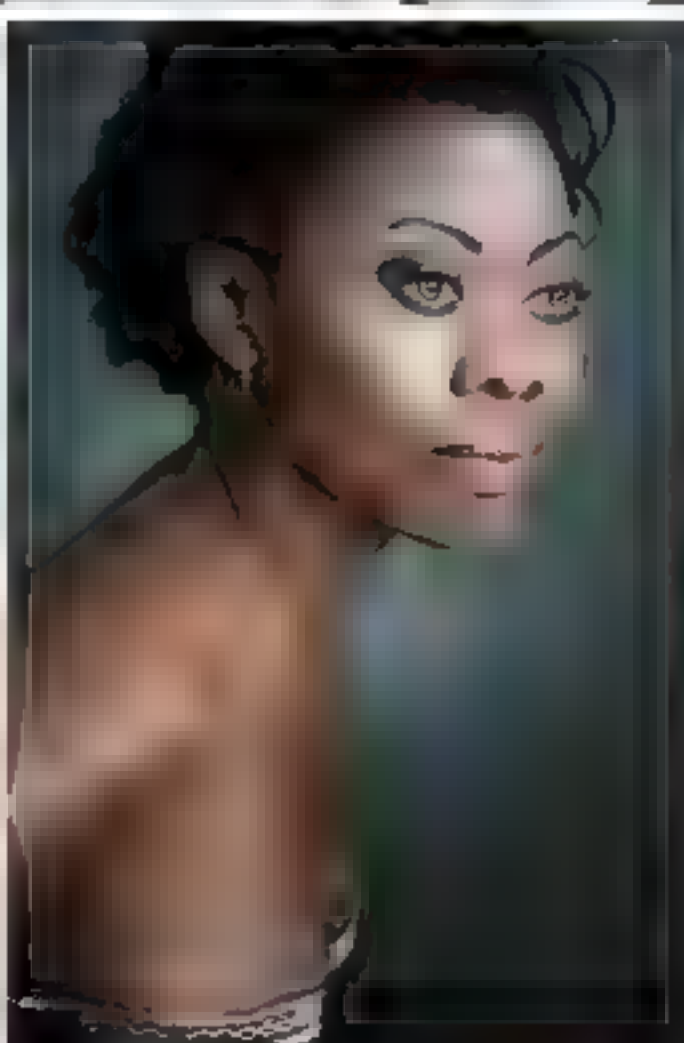
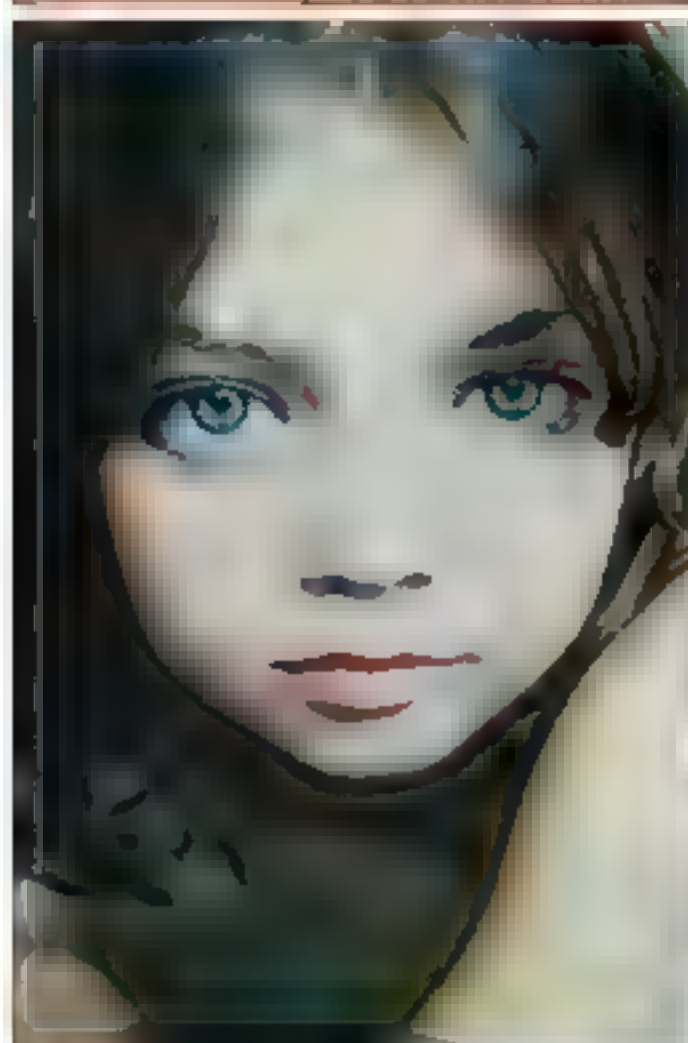
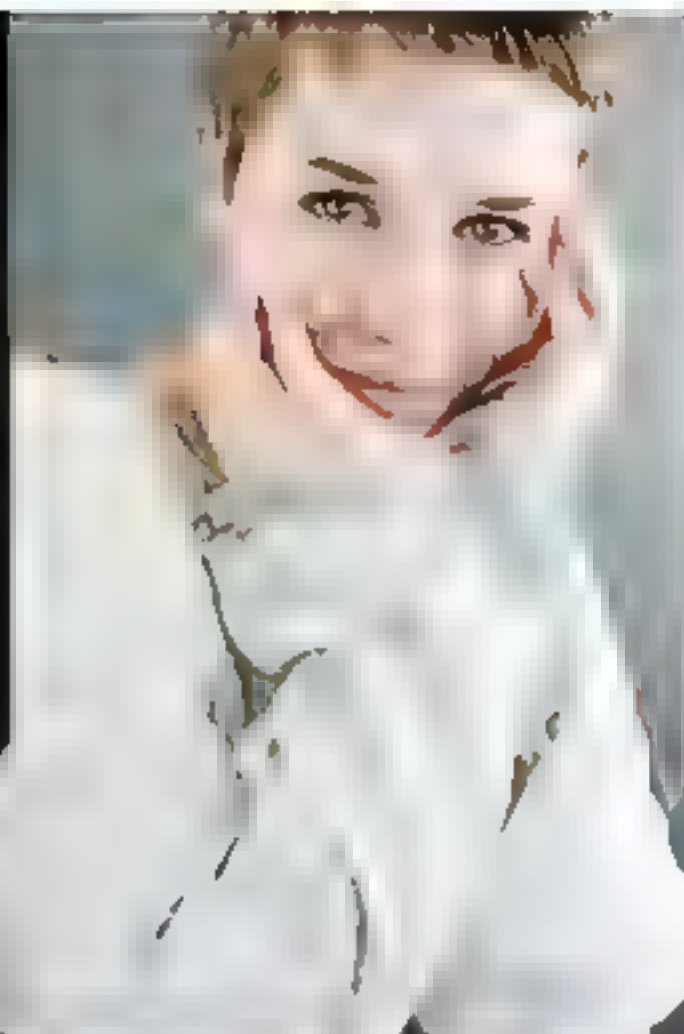
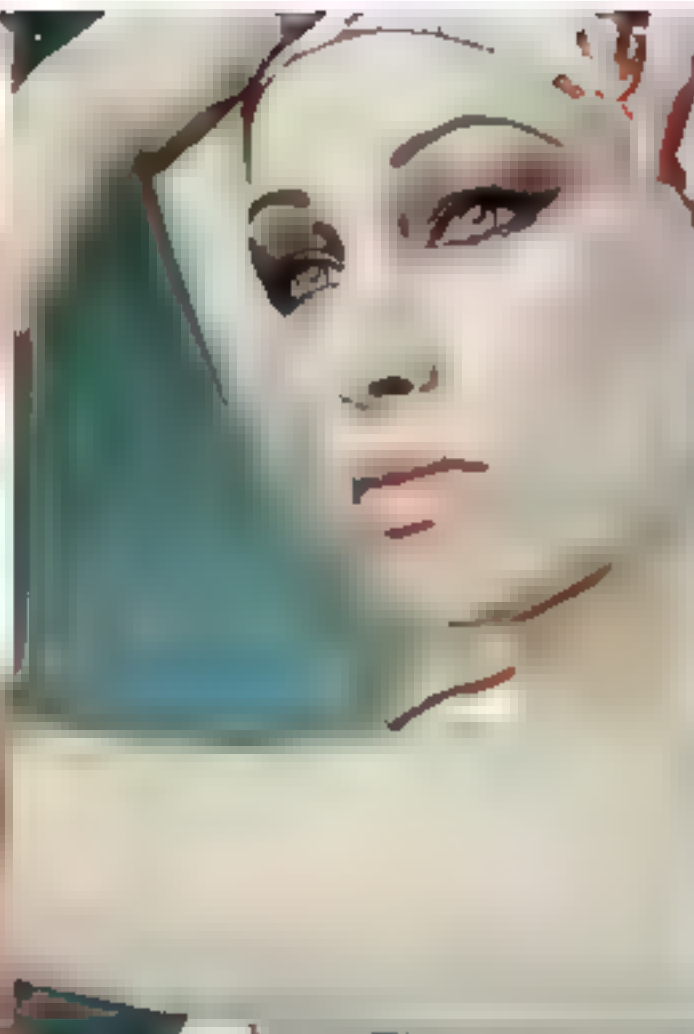
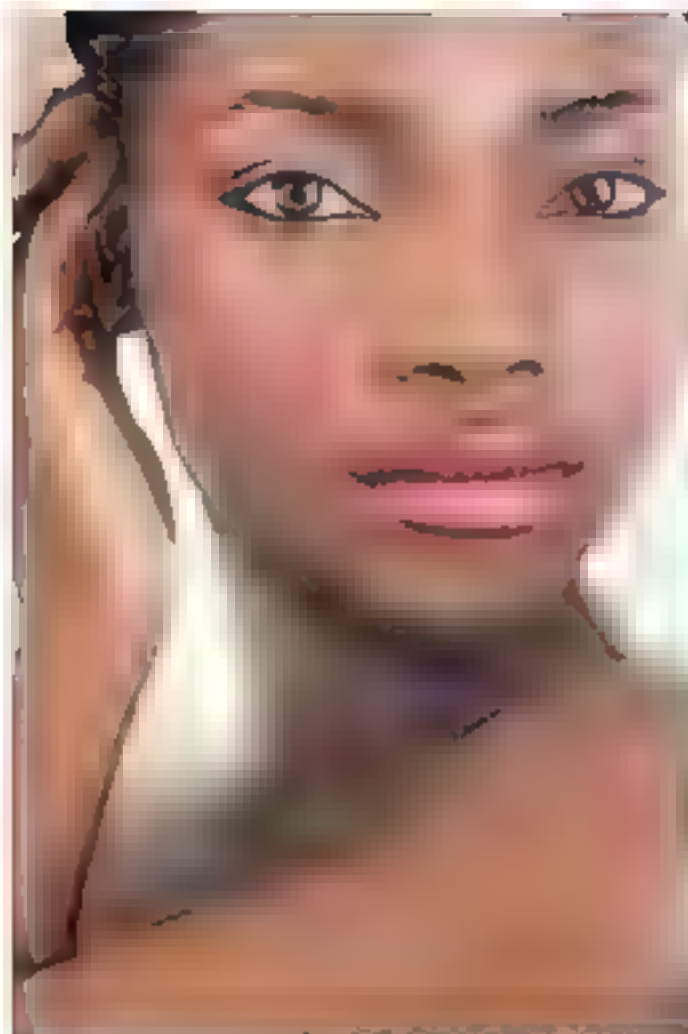




### THE BEAUTY SHOT

My client is kneeling on the floor with her hands on the ottoman, I call this shot the Beauty shot because it reminds me of a commercial makeup/beauty shot. It is always about the face and I always shoot this on white or into the back light. Try always to have bare shoulders or a simple singlet. This is not a scarf and jewelry color shot, no smiles and laughing either this is a serene light face shot with soft hands and hair.

Directing soft hands is the key to making this shot work. Always put the hands ON the body lightly touching, remember to give the hands something to do. Remind your client to lift up tall through the spine no slouching and work the chin forward. This shot really suits a twist of hair pinned loosely at the nape or down one shoulder.





## BEAUTIFUL FACES

At first 90% of my clients say. "It's just going to be the face isn't it" obviously this is because they don't believe I can take a nice shot of their body, so I always do. I always take a range of body lines but inevitably it is thighs up or hips up. The Face shot actually has to be shot as a 'Face Shot' its not a full length cropped in. It has a very special life of its on. From crop to angle but mostly it's the expression. Study these front images and you will see all of these images were cropped in camera and all have a very strong connection

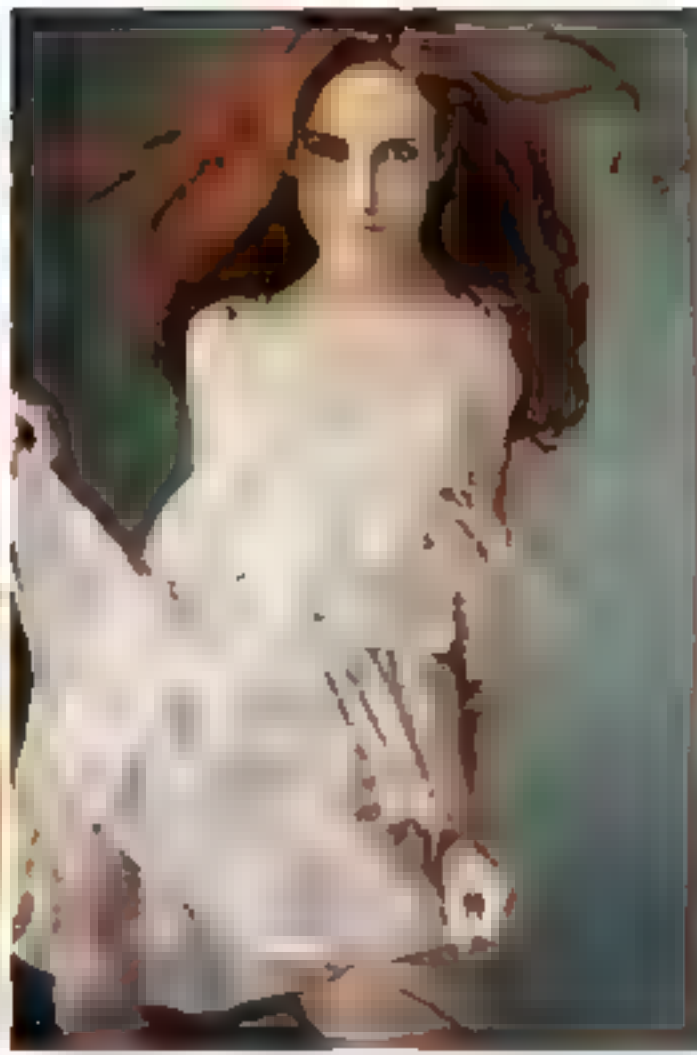
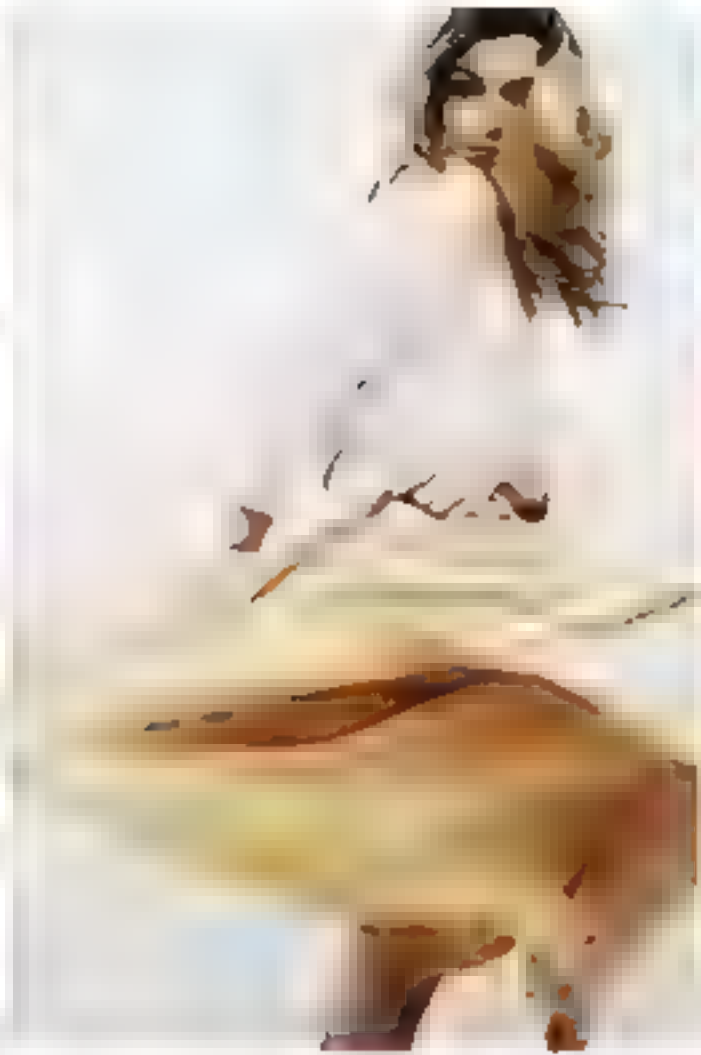
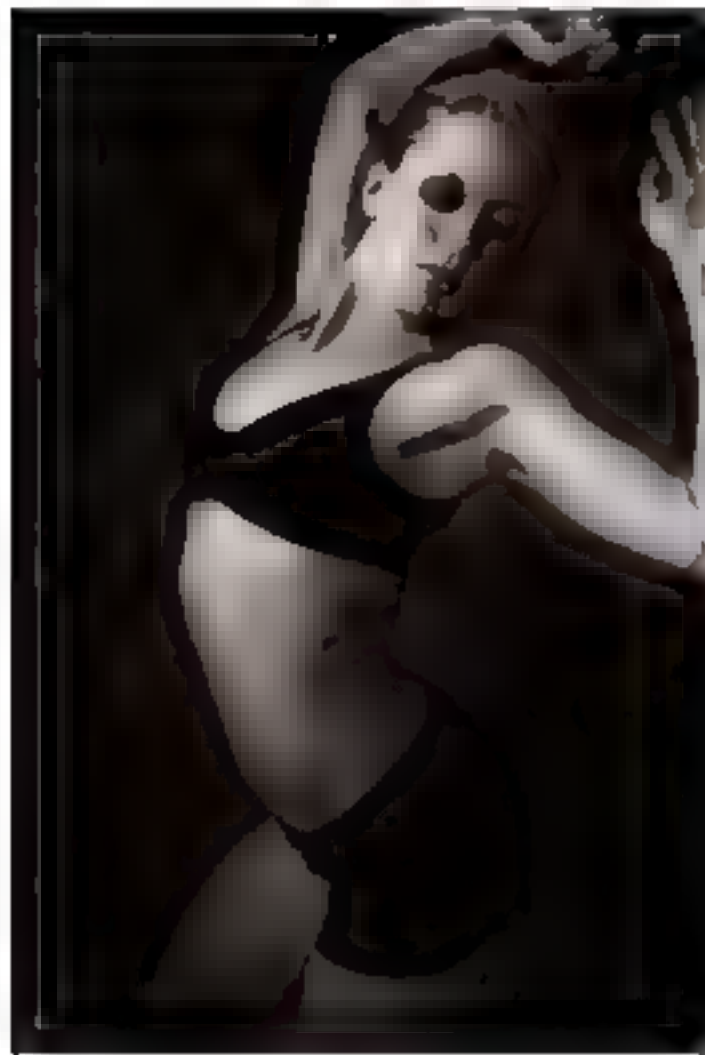
The Mirror face I call that beautiful uninhibited soft face look (normally saved for the privacy of your bathroom) 'The Mirror Face' Its the look you have when you are getting ready to go out, you look and feel beautiful and no one is watching. I get my clients to do this by first connecting with them personally and then letting them relax in my space. I also explain that its more about smiling with their eyes than their mouth they then focus on their eye expression and all the tension leaves the mouth. They soon know they can let their guard down with me. I pose their body leaving their expression till last, I then say chin around to the front forward and down, relax your mouth and eyes up to me SNAP. Don't hesitate its the first second they look right at you, Its perfect.







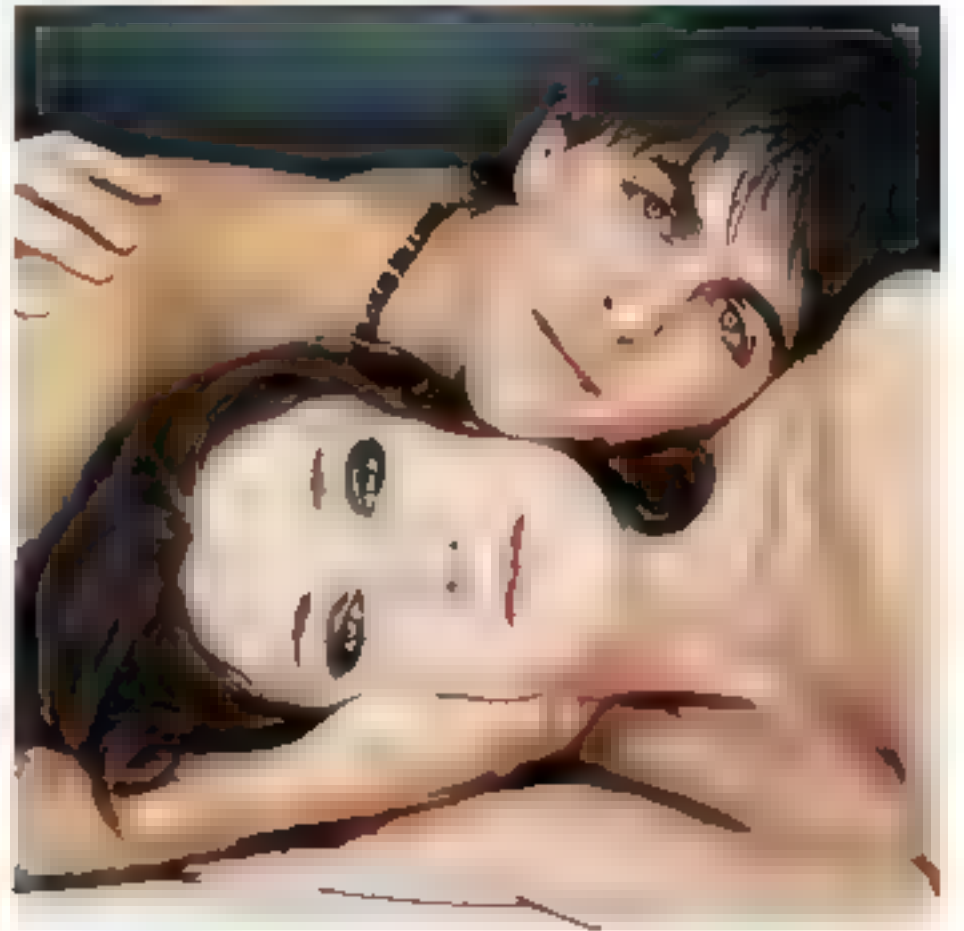




## MOVEMENT

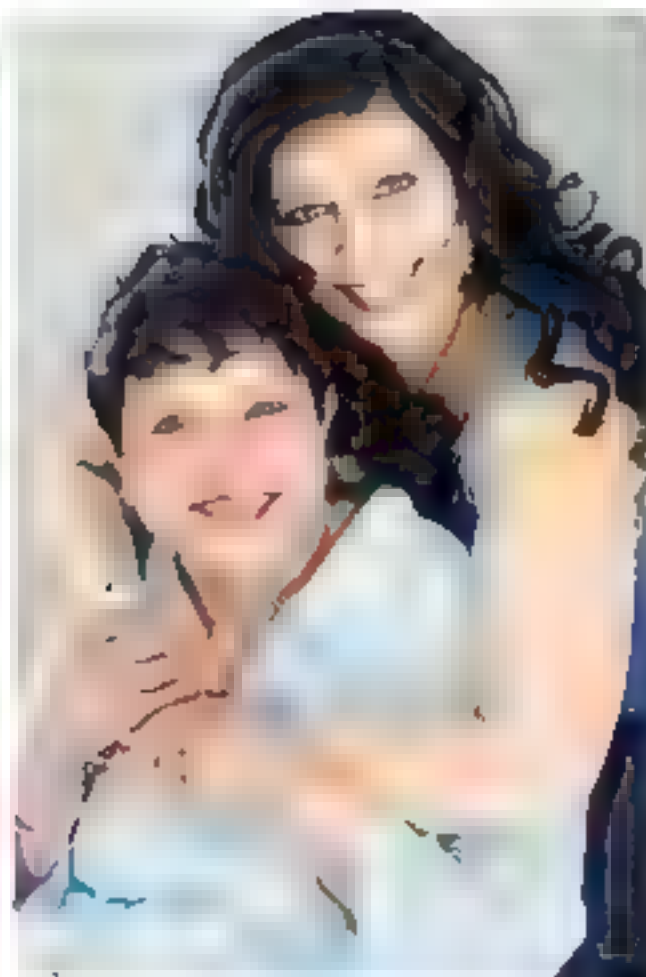
I always try to add movement to every shoot I do. Whether it's trying to get my client to move, blowing the clothes or hair with the fan, or even the appearance of movement that you get when you take a candid shot. A laugh or a look away all of these things bring something more to your photography. Children are uninhibited with their movement and expression but trust me women need a little more motivation (I don't mean wine). Actually just a quick note there is a ban of champagne at my studio limit one glass, bottle to be finished after shoot I did this 8 years ago. Again, trust me on this one, women get nervous and over drink very quickly, eyes become slow and expressions lazy it's horrible. Remember this is a one on one very controlled environment, they are vulnerable and very self-conscious. You need to be able to direct control and connect.



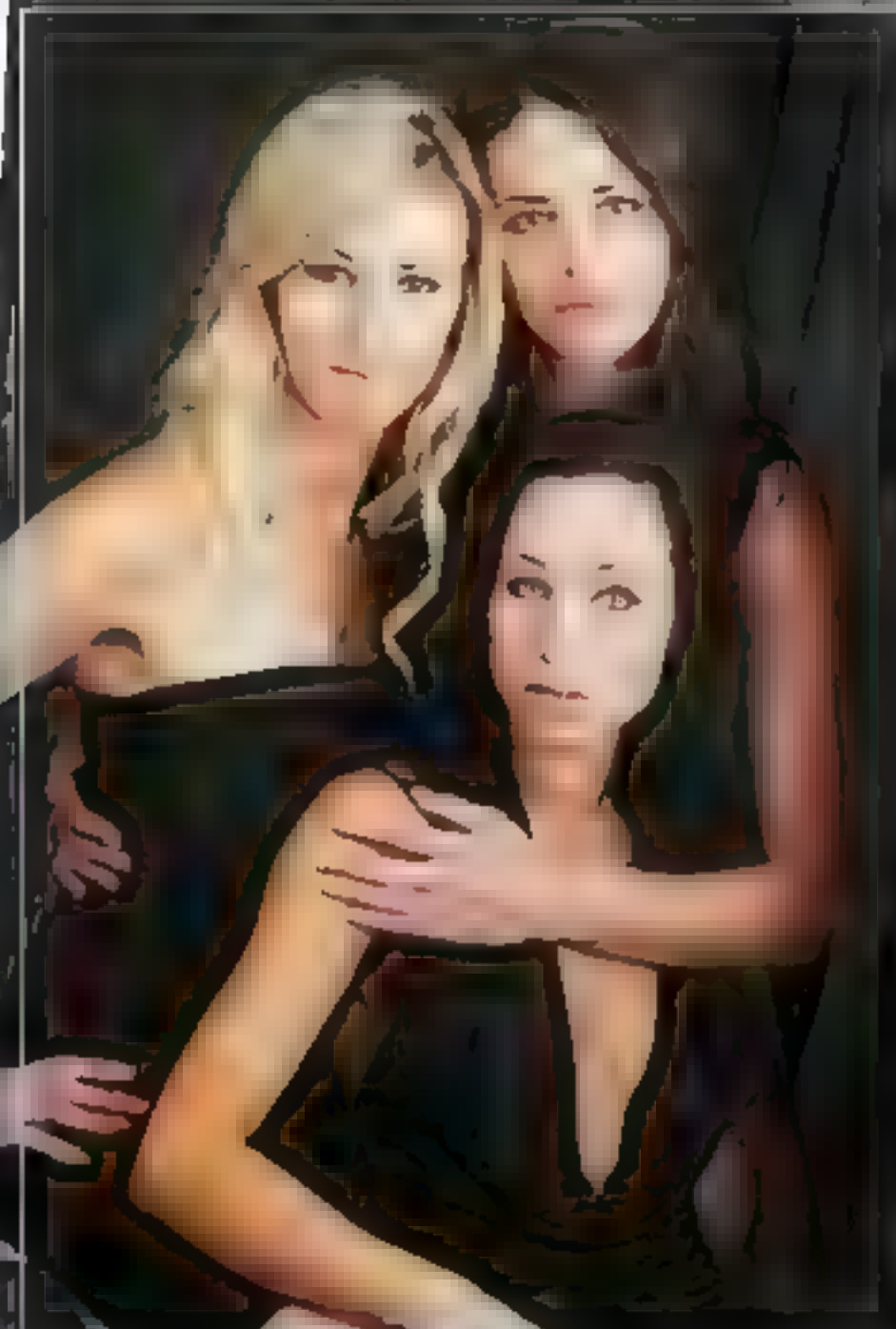






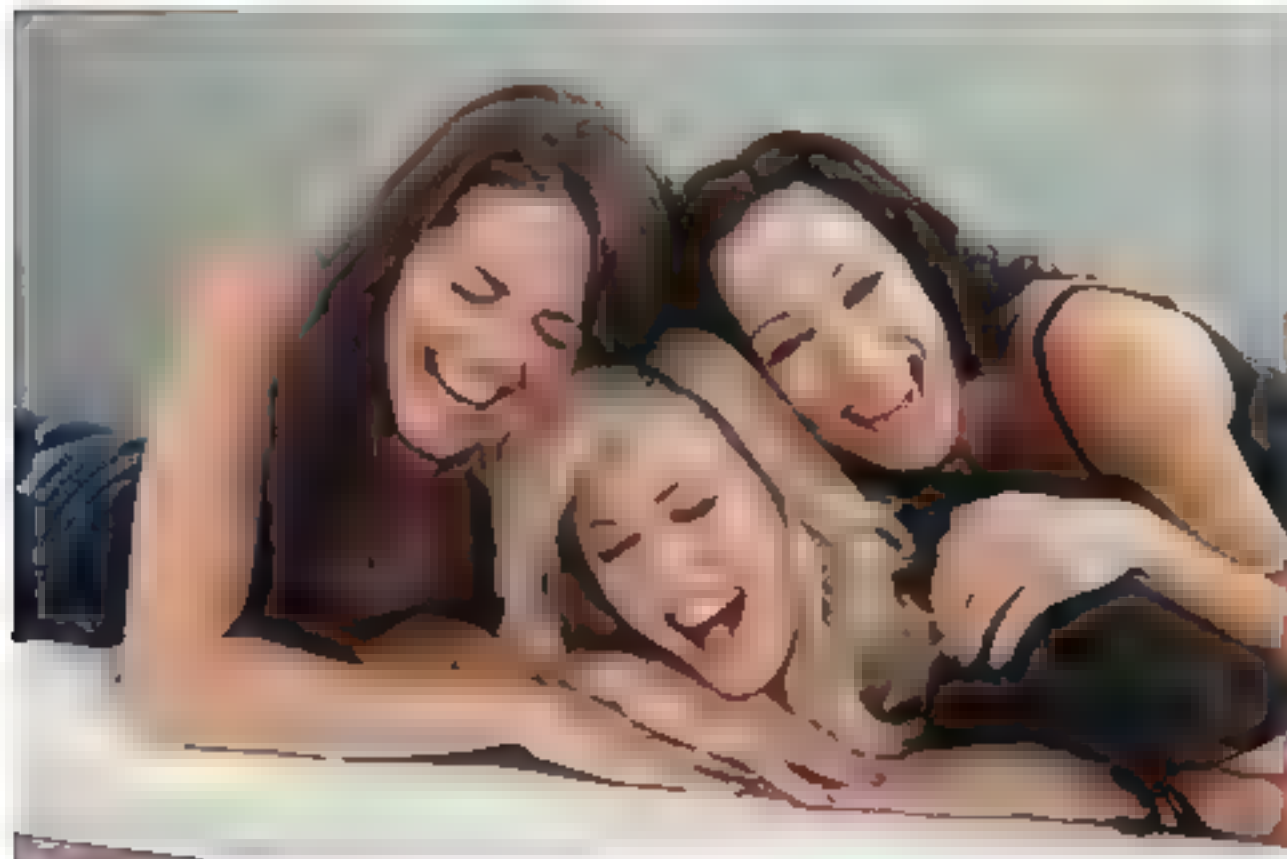






### SHOOTING THREE

The image above is a 40x60" mount as you walk into my studio. It is, along with the beautiful face shot of the girl with freckles my most requested shot. I took the original shot standing as all 3 girls are different heights, I shot this one on the left with 2 bar stools at different heights and one subject standing. It really is beautiful & my clients love it. Although serious family images don't often work I think it's the closeness of their body language.











## CREATE CONNECTION

I've seen many people take GREAT photographs, but I can always see something in an image when a portrait photographer connects with their client. As photographers who sustain an income from selling our Portraiture it's important to remember the clients needs and the connection you need to develop to create beautiful portraits and clients who want to buy them. This is never more prevalent than when your clients are women, and you are selling themselves back to them.

I have been photographing Women professionally for 15 years, the secret if I was to have one is this. "All women are beautiful, when they are allowed to be. Most people are simply looking for permission to shine. Look them in the eye, compliment sincerely, listen to what they want and prove to them they can trust you. What shines through is the most beautiful thing you will ever see. It is a connection both vulnerable and magnificent. Then capture it, and show it back to them, that is their true self

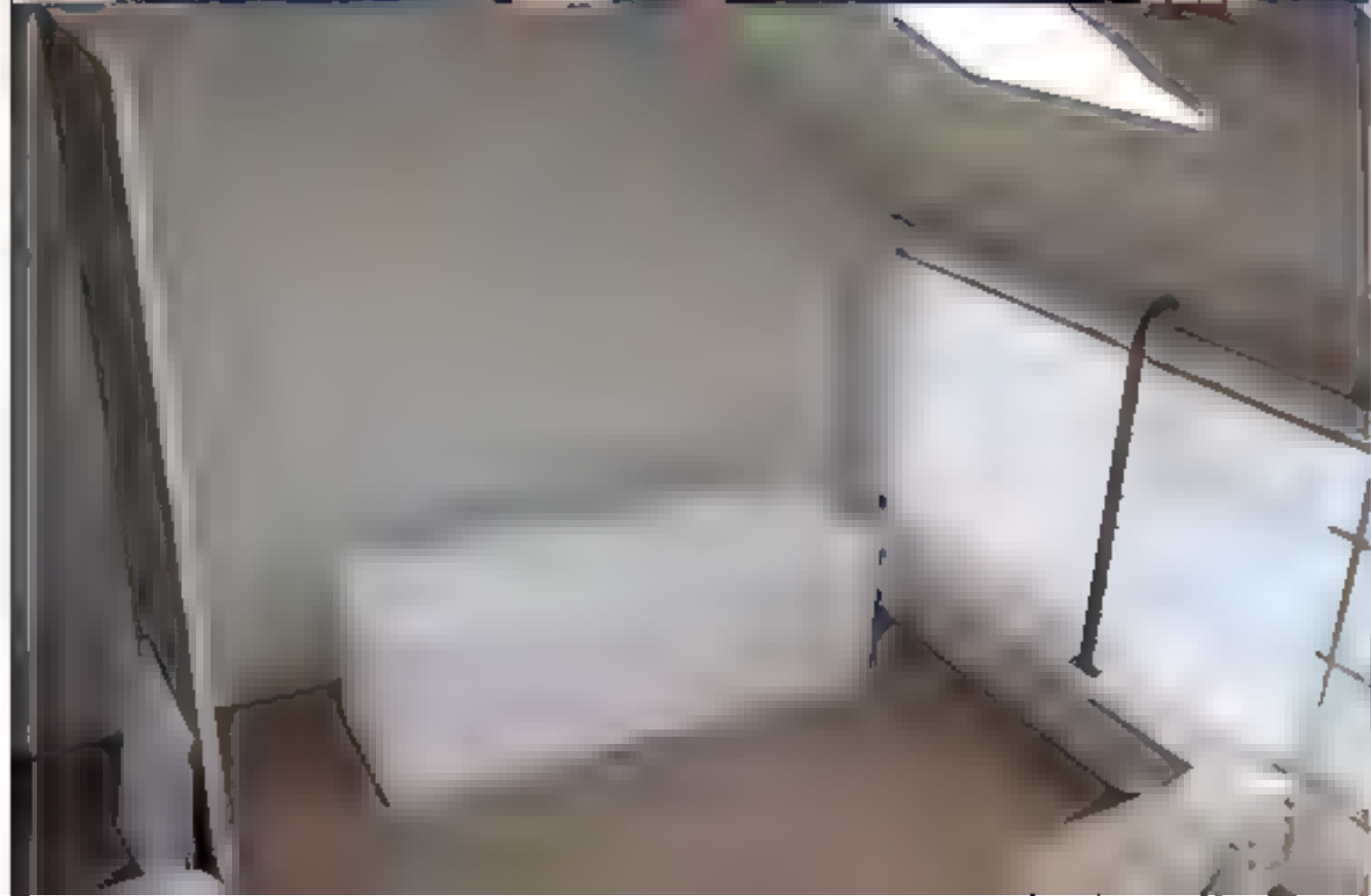






#### NATURAL LIGHT STUDIO - On location studio apartment

Natural light/Available light this is my recipe. Learning to control & bounce light is the key to great shots. I can shoot anywhere there is light. Everywhere I shoot I take reflectors. The large reflectors you can see here are sheets of Polystyrene foam board. They are 2.4m high and 1.2m wide. There is no light coming from the left of this room; that reflector is bouncing back the light from the window that you can see. This space is a studio loft apartment with one long window east-facing, so morning till 2 pm is strong beautiful light. I rented this space and shot the following shoots there. They show the versatility of shooting natural light on location. You can see from the above image that there are skylights to me. Skylights are more of a hindrance than a bonus as you can't cut the light that comes thru them, and hard directional light onto a client is not flattering, so we always had reflectors on the floor bouncing light back up. The walls are plain white, and the boxes are in this shot 600x600 and made also from firm grade polystyrene. These reflectors cost around \$15 each, and the boxes \$60. The sheer curtain hanging in the window is chiffon pinned on 2 metres @ \$4 per metre & we are ready to start shooting.



**4 SISTERS** Location studio apartment all four boxes connecting them with hands and heads tilting towards eachother Everyone working their leading shoulder and chin.

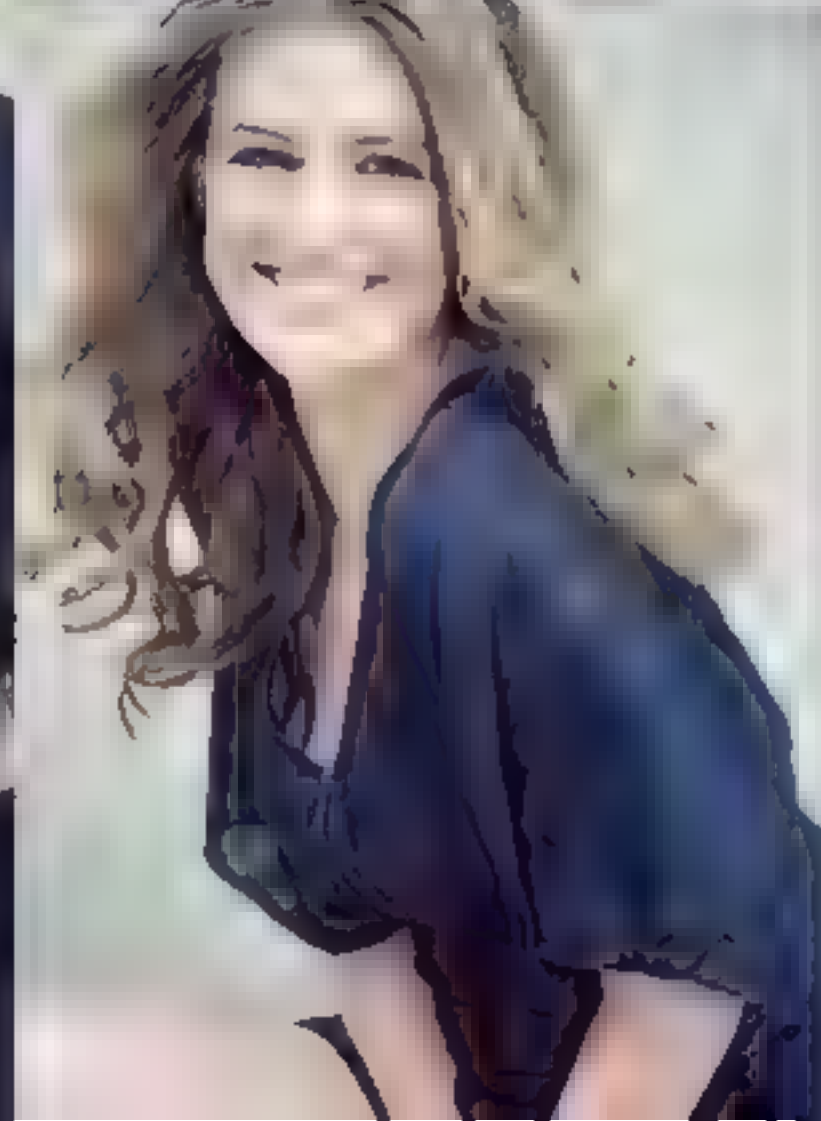


**LOCATION** Studio apartment Staggering the white boxes

I have changed the window covering in our Natural light location from the light chiffon to a white sheet as it was a brighter day. Just out of frame to the left is a reflector and one on the floor in front to counter the skylight. Using the boxes in a staggered position pulls the client forward to recline. This 45 degree angle is slimming on the leading arm and body. To finish this pose bring the chin around and forward and down connect to the leading shoulder but don't join them.

**PHOTOSHOP TIP**

To slim leading arm 1. Lasso area you want to move. 2. Edit copy edit paste or Apple C Apple V then 3. Edit Free Transform right click on area select warp. Move edit points in keeping the outer line of the arms and if you need to feather the inner edge with the Eraser tool at 10%.



#### USING THE BOXES

Staggering the boxes again this time sitting on the top box right foot up on the second box so legs are at different levels. One light source and one large reflector, pushing the front shoulder forward pushing the chin forward and down connecting the chin. For long hair I always use a fan. Front image and back image is a change in hands and expression only



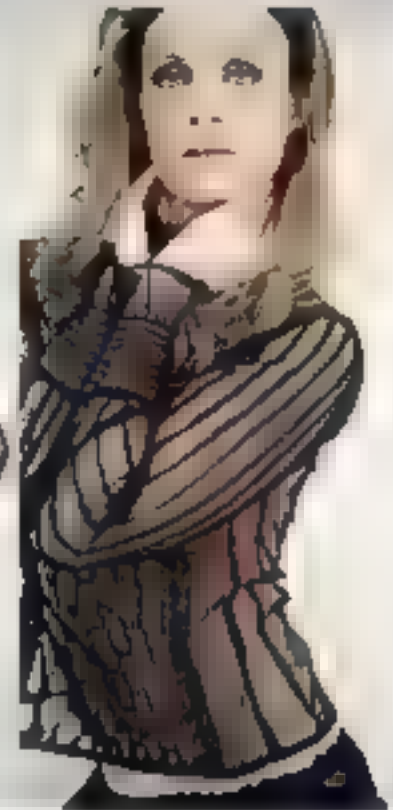


#### FASHION INSPIRED BOUDOIR - Studio apartment

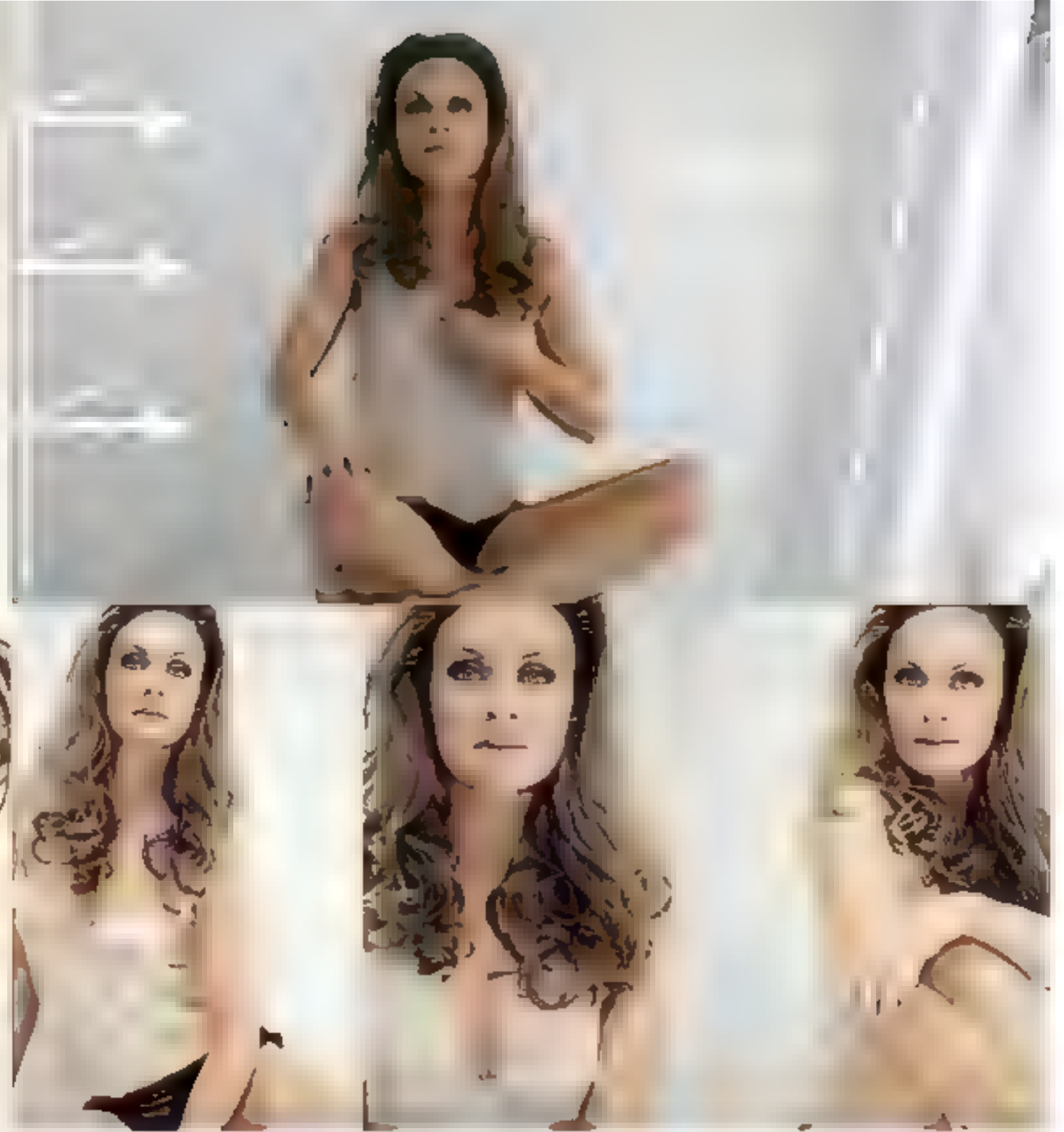
Just out of frame to the left is a reflector and one on the floor in front to counter the skylight. Using the studio arm chair staggered position with the knee up. This extended arm position is slimming on the leading arm and body and fills the frame. I will always shoot lingerie the way I would shoot a singlet and jeans it doesn't have to be bed type boudoir it's more the simplicity of a beautiful face and skin but not showing anything that I think looks sexy.

#### PHOTOSHOP TIP

I always use clone on skin to smooth and even skin tone. Often when I'm photographing bodies there is uneven color between the legs and the body so I create a layer mask darker/tan the legs and then erase back gently to even the tone on the body. I always talk to my clients about tanning, spray tanning how much skin they will show and if they like a tanned look.



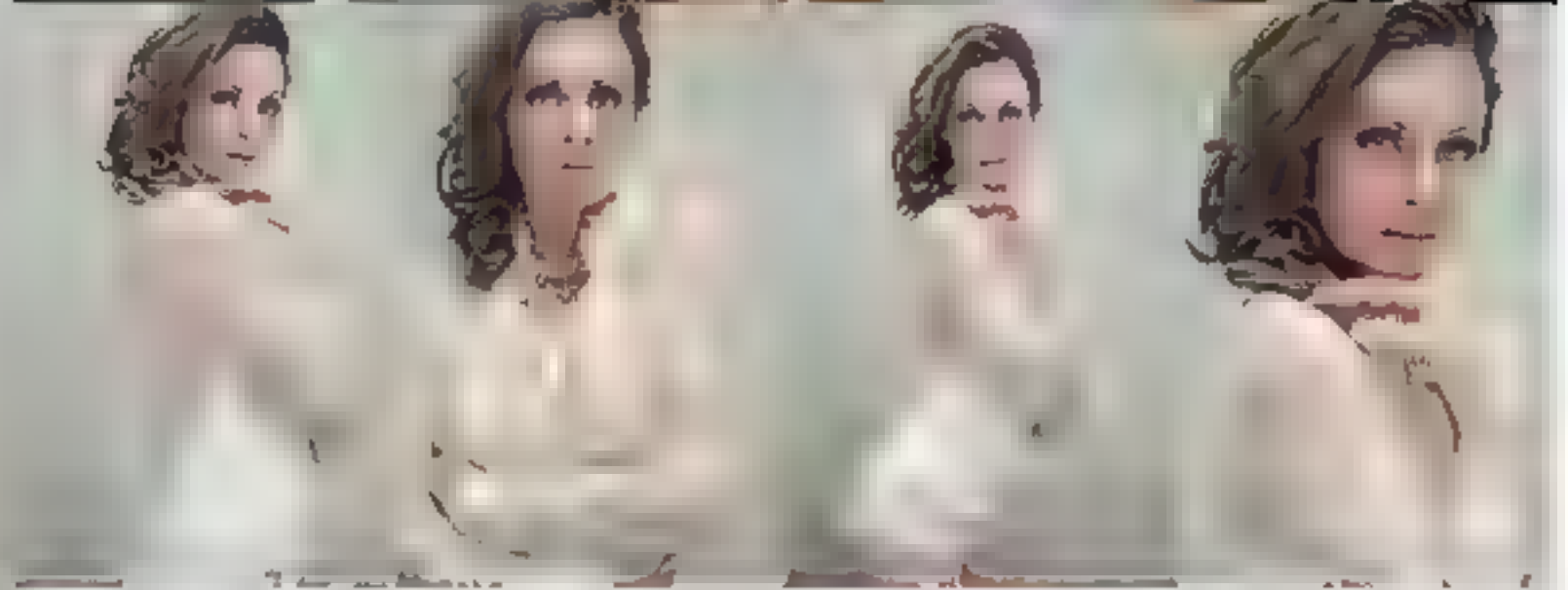
LOCATION Studio apartment 3 white box  
Same scenario again change hair change outfit the box didn't move once for all three series. This client purchased all three series.



LOCATION Studio apartment 2 white box sitting

Change the hair change the outfit Sitting on the box legs up sitting on the edge of the box and knee up on the box. I'm always cropping in camera and moving around my client creating different crops and negative space always changing hands and expressions. The white box is 600mm high so when my client is sitting on it they are quite high to me standing. I always shoot just below the eye line





**LOCATION Studio apartment 1 kneeling on white box**

When people have to stand out there on their own with no prop to sit or lean on they become very self conscious even though they are being directed. So I learned very early on to have them kneel on a box. This also means you can scissor there knees and get them to kick back for that great shape in the waist and booty. It's very hard to get this shape standing. Which raises a valid point I photograph every one barefoot most clients want to wear shoes to feel sexy but they don't help posing at all







### SISTERS - Studio apartment

I loved that all the girls brought in jeans so straight away I wanted to pile them all together and create a modern Calvin Klein type image. Triangles in images always catch the eye We in the studio apartment with one window and skylight and two reflectors one on the side and one on the floor. f4 40s ISO 250

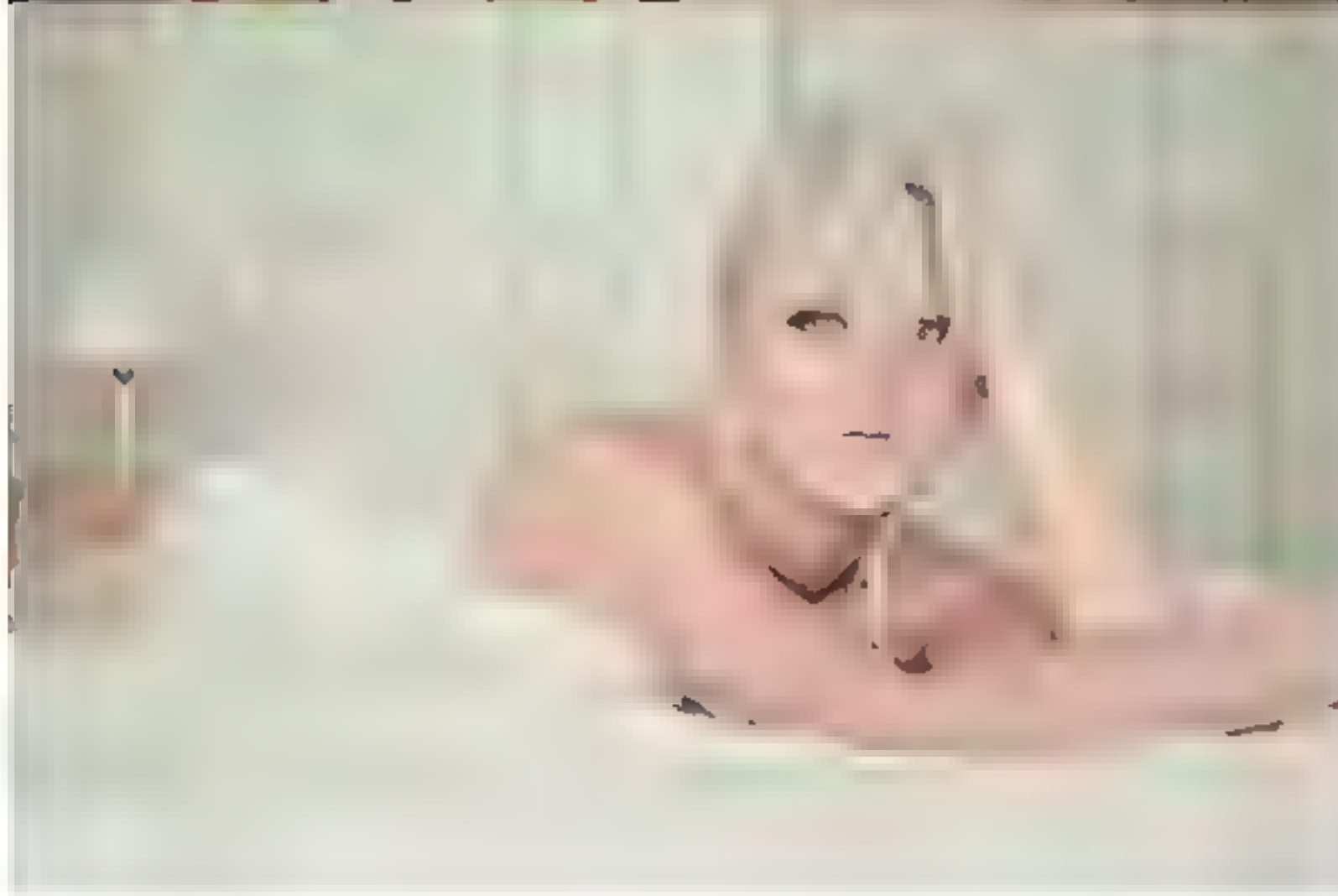
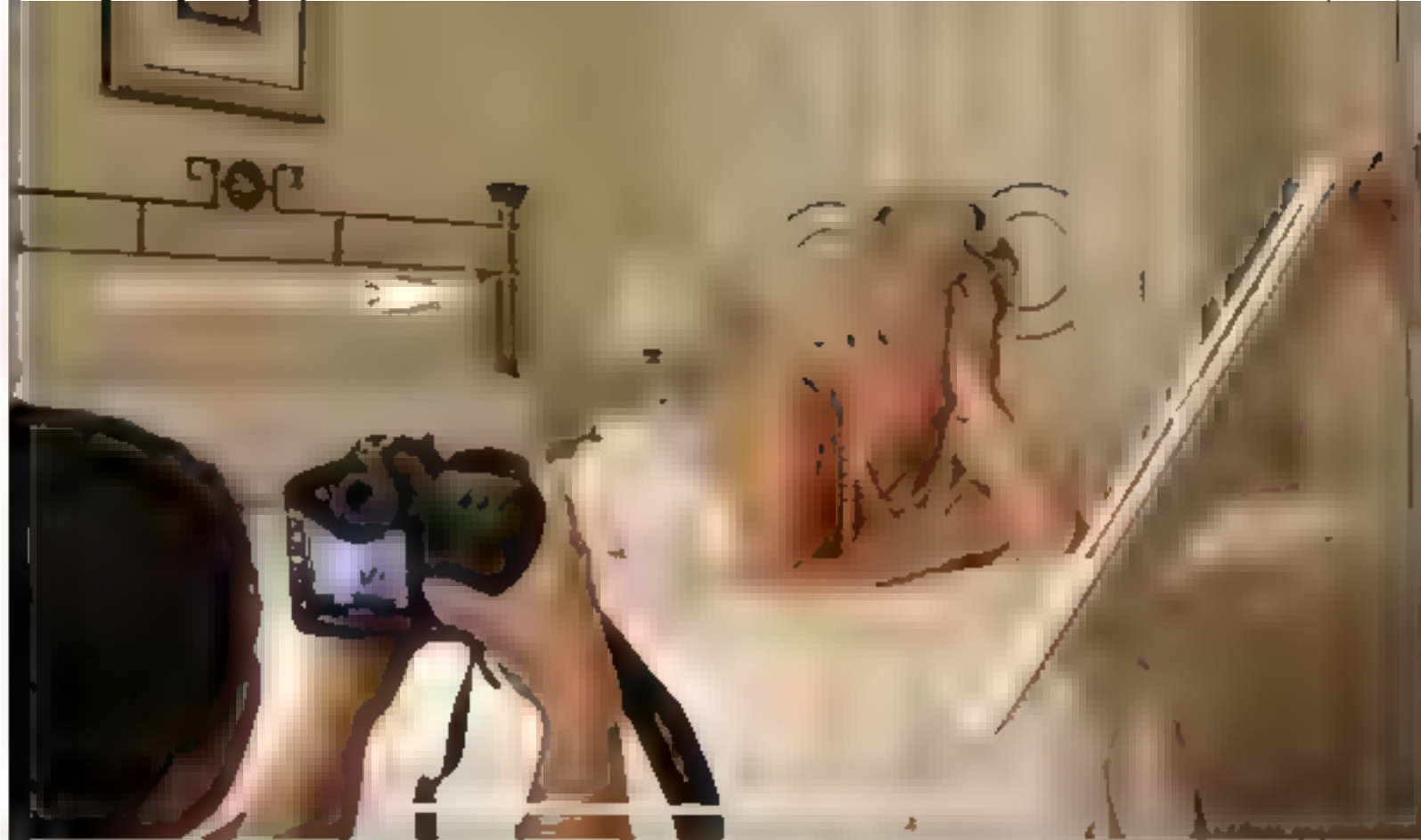




LOCATION Studio apartment - this pose works with every type of combination family generations, sisters and girlfriends change crops and hands for variation.

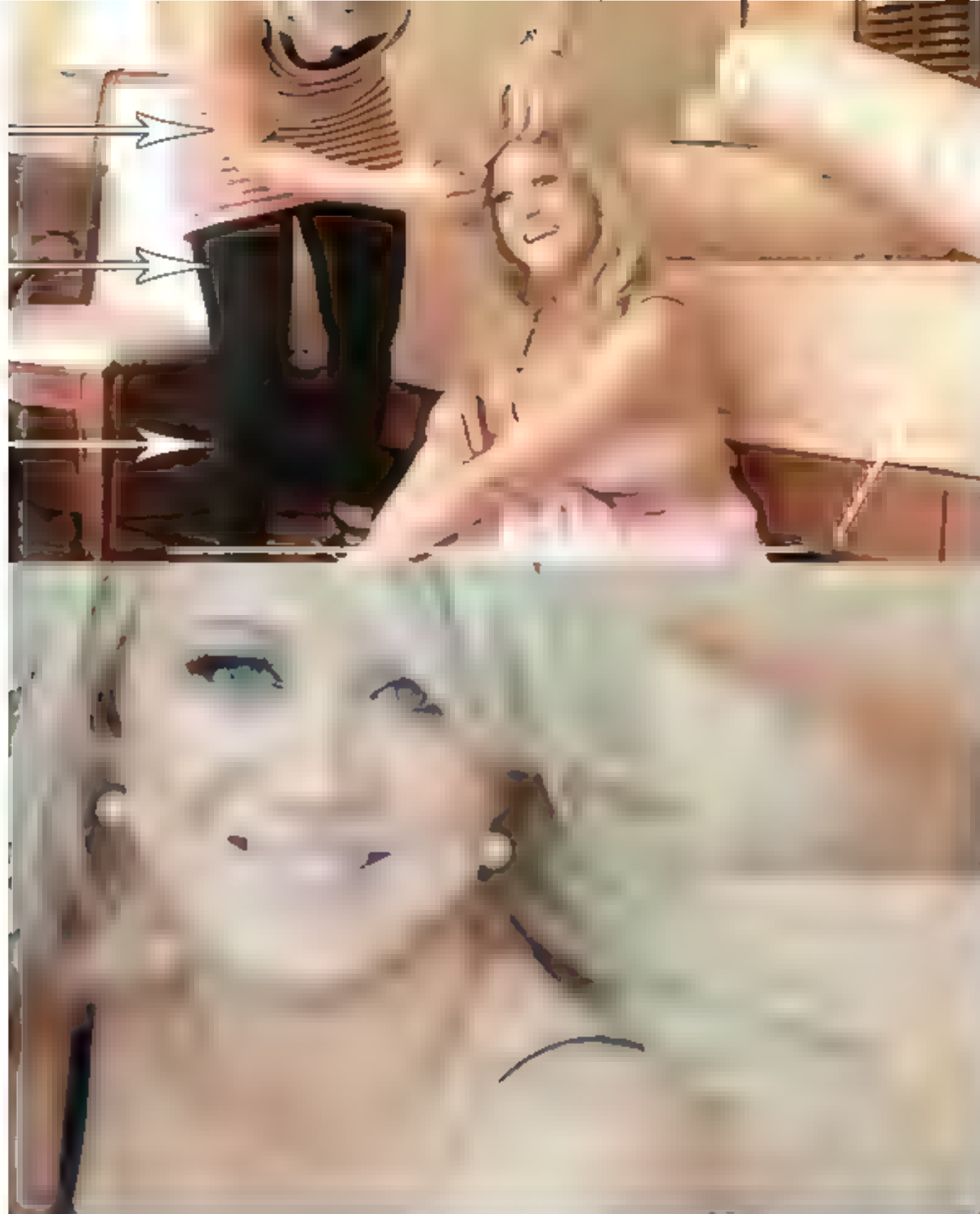






Hotel: One light source two reflectors - lifting up thru the back pushing chin forward

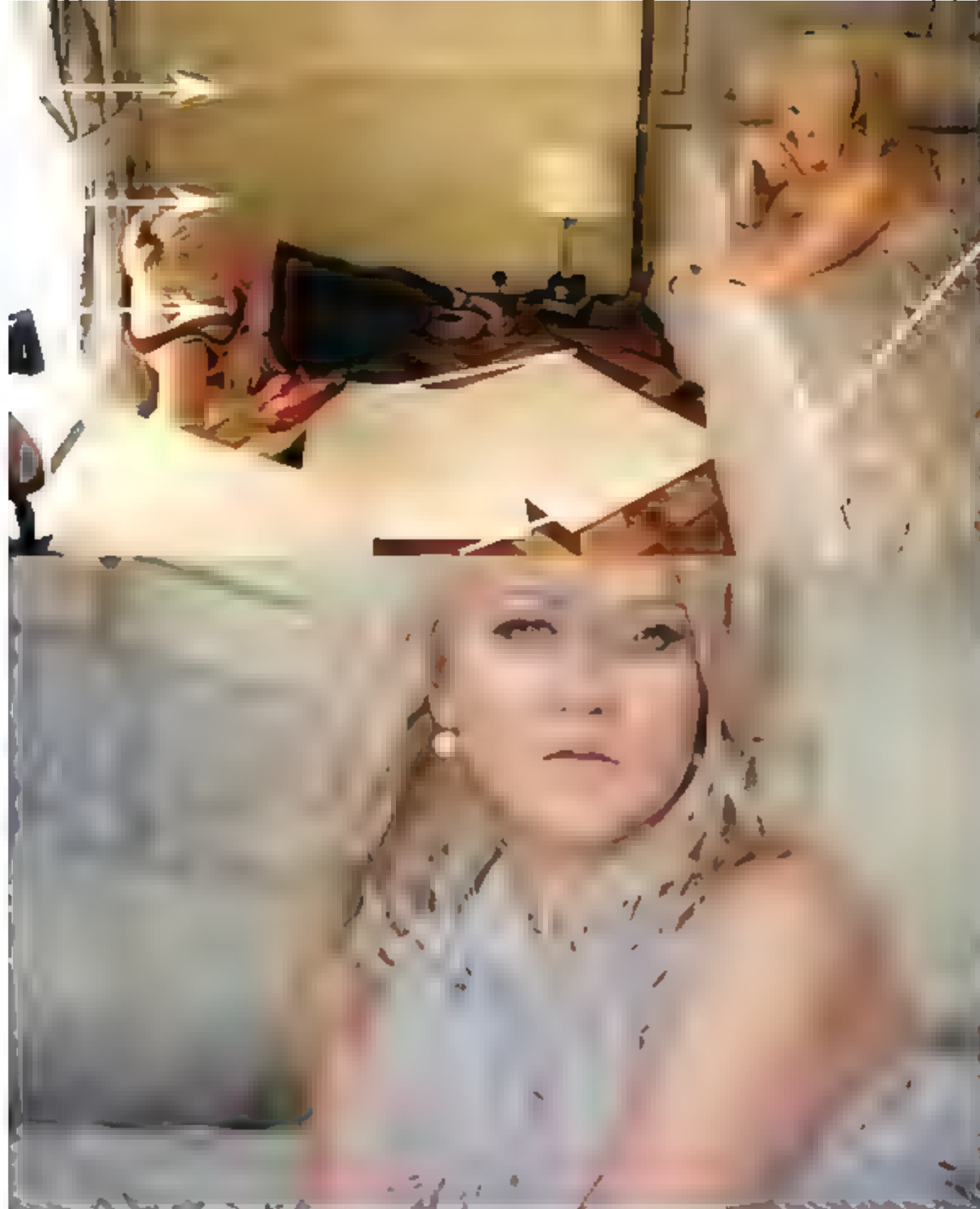




Hotel location this room was busy but I loved the bed linen so we sat on the floor one light source two reflectors and a hair dryer to blow hair Work the front shoulder & chin.







Hotel location - one light source reflects on the floor Hair dryer for great hair





Warehouse location - one light source 2 large reflectors





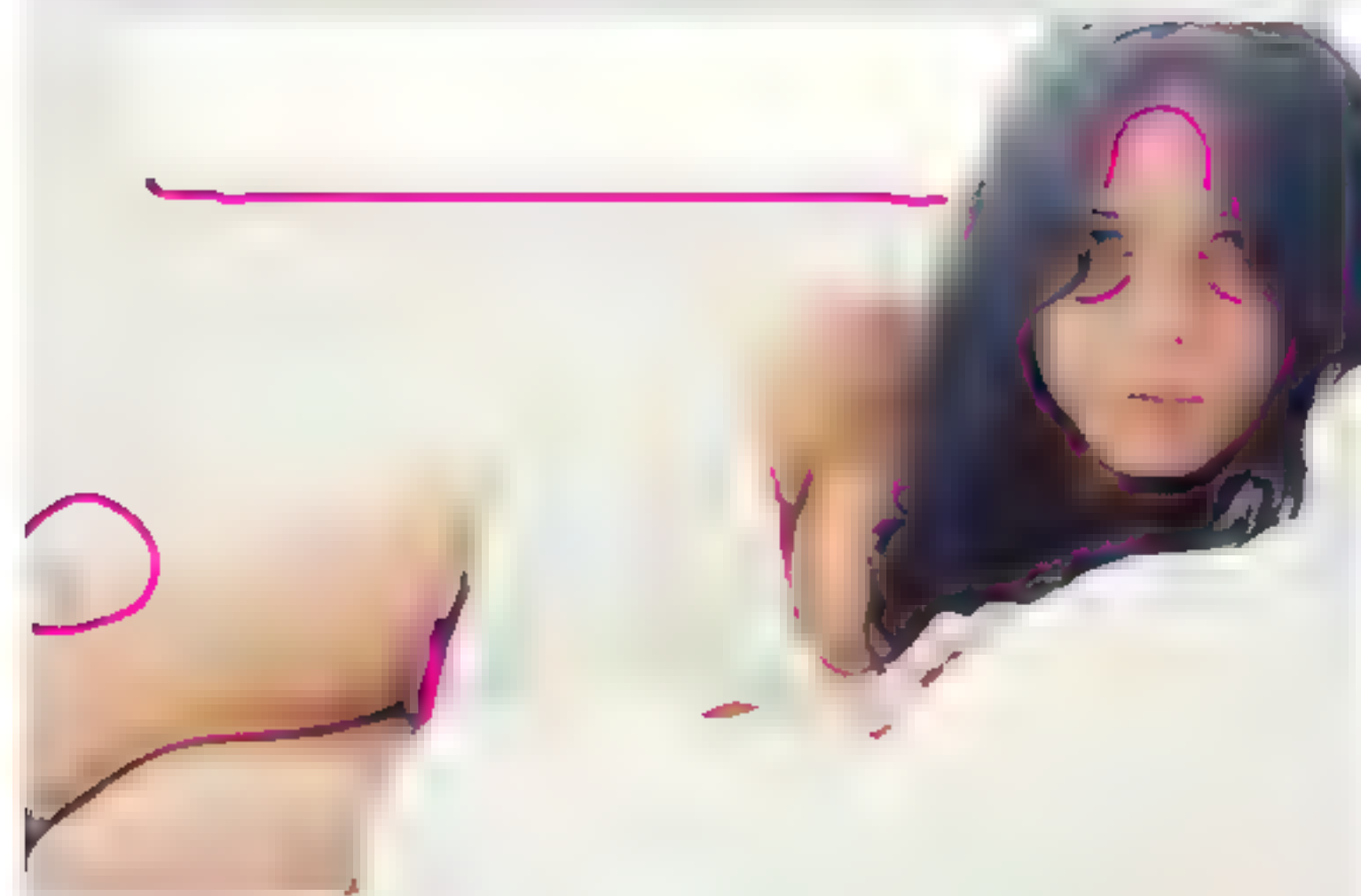
## Directional Posing - One Composition/5 Poses

When I teach posing to photographers it is my aim to teach them direction and movement. I can teach them poses but it's the direction that changes a composition enough to sell multiple images. When I pose a client I'm looking at their outfit, body shape, what type of image they want and what mood of image I'm making for them e.g (sexy elegant fun) I then direct them through a series of subtle poses and moves that change the image at the same time directing them through a series of expressions.

My goal is to end up with a series of images to present and sell to my client. If I create one pose with different expressions my client will most likely choose one image (what they think is the best). If I create stories with series then I sell a series. If I make as many variations of one pose with different expressions I make it very hard to remove any as they love them all. With every set, change your expression and your pose every time. Move left and right around your client, have them turn left and right. Crop in close and pull back, move them around in your frame. Crop in camera and fill the frame, stand back at different angles in the room and see what else you can see. Experiment, play & have fun but never lose your connection and expression.

Remember the rules, hands on the body/connect the front shoulder/create the hour glass.













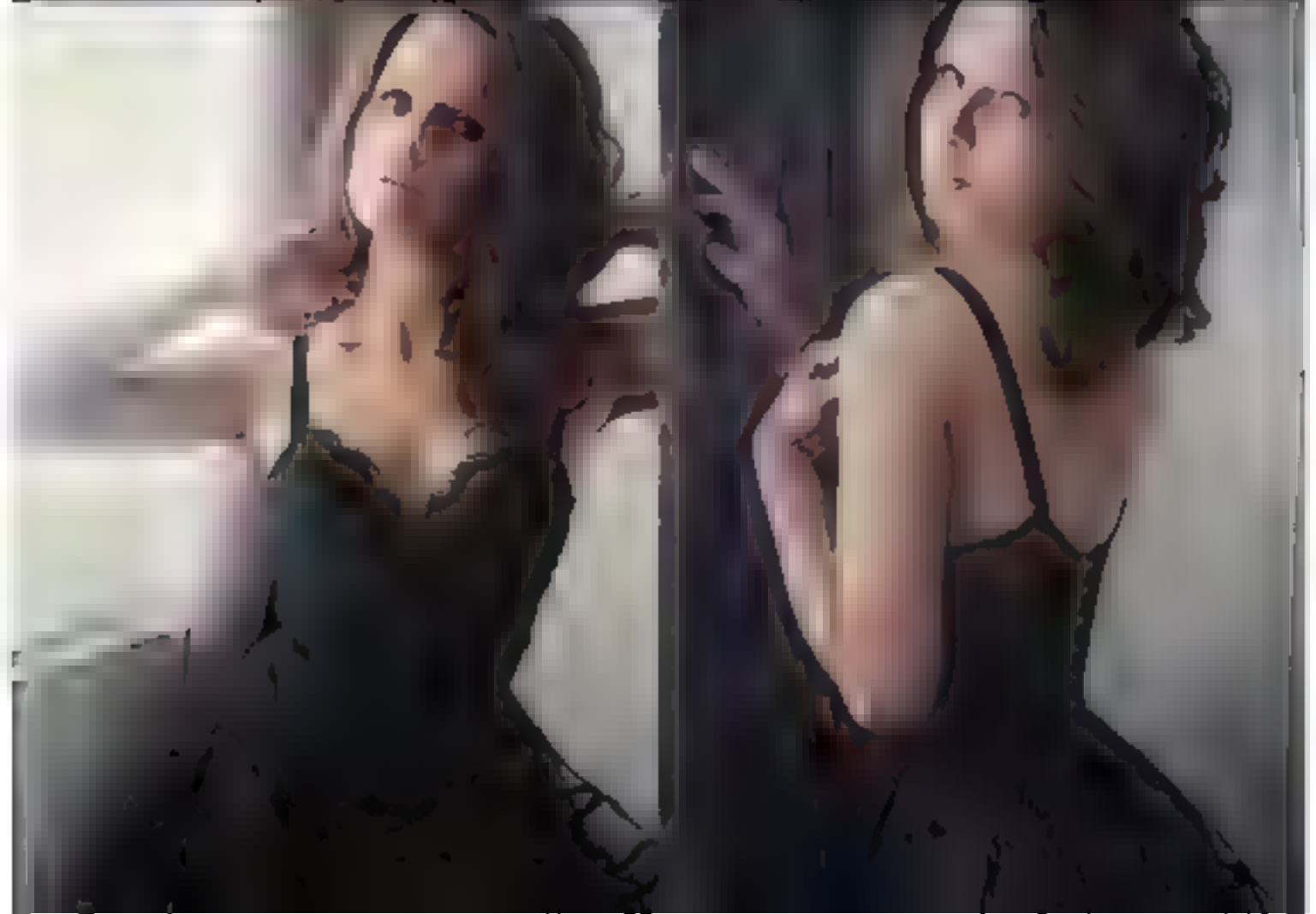
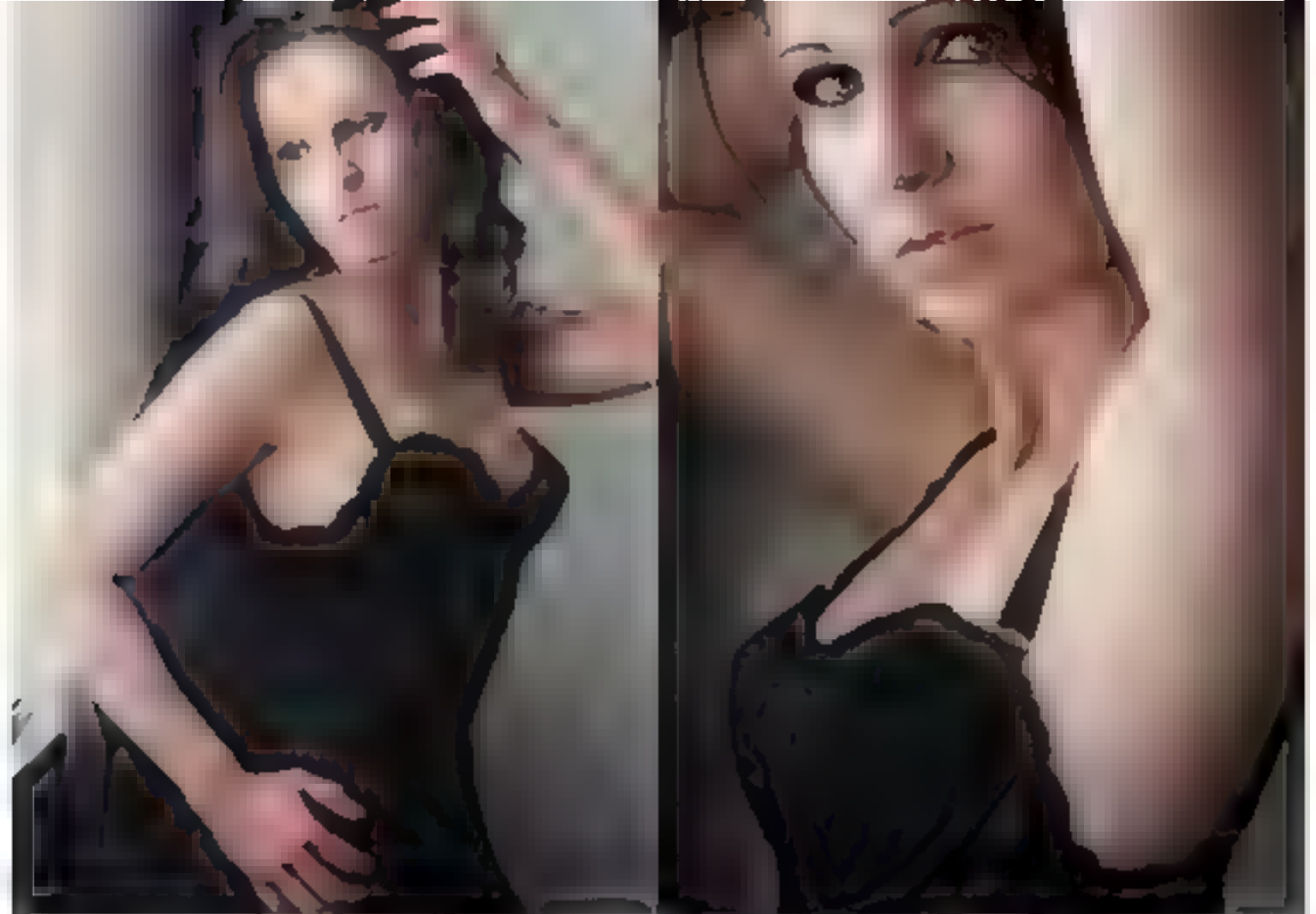




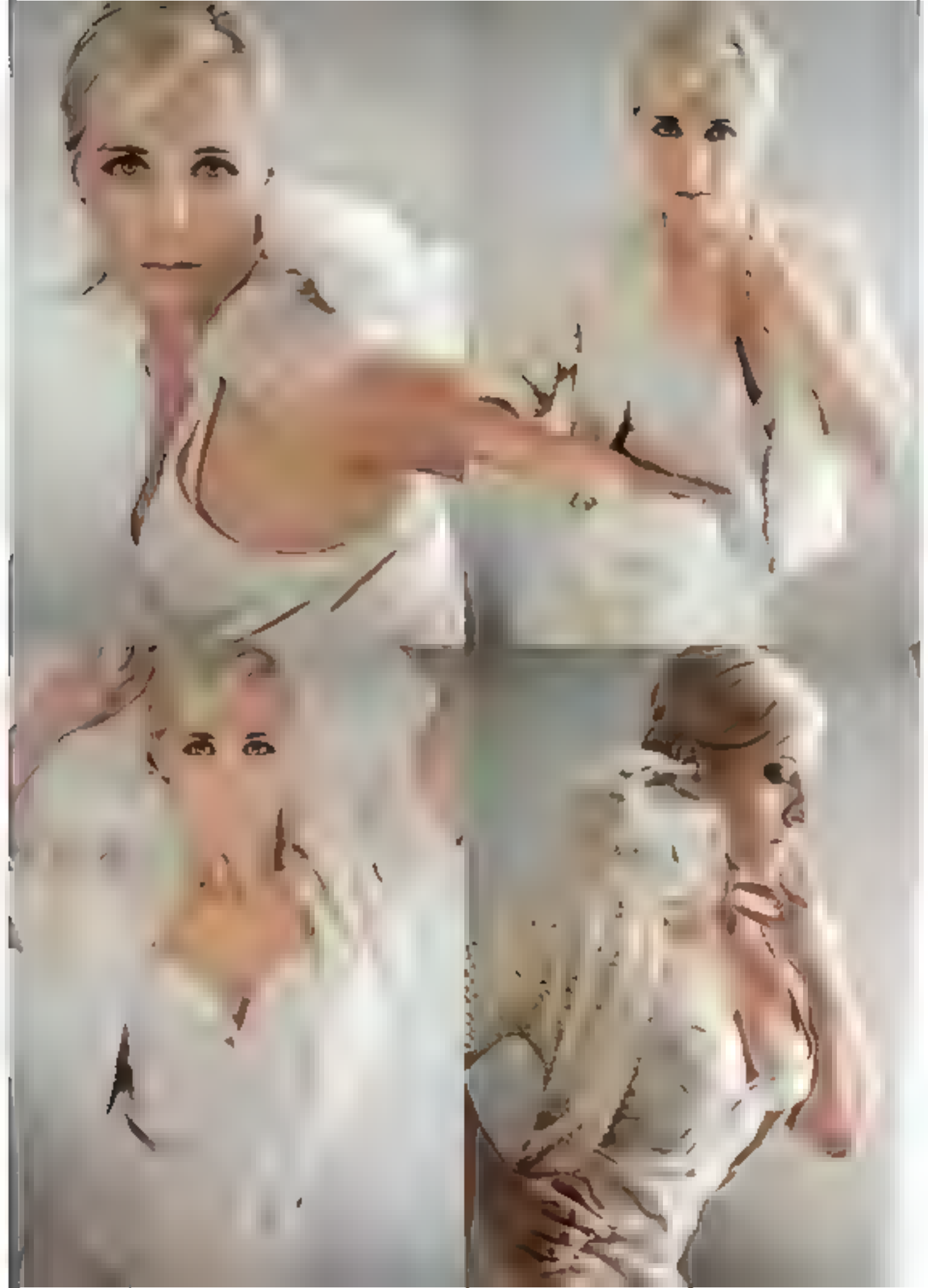








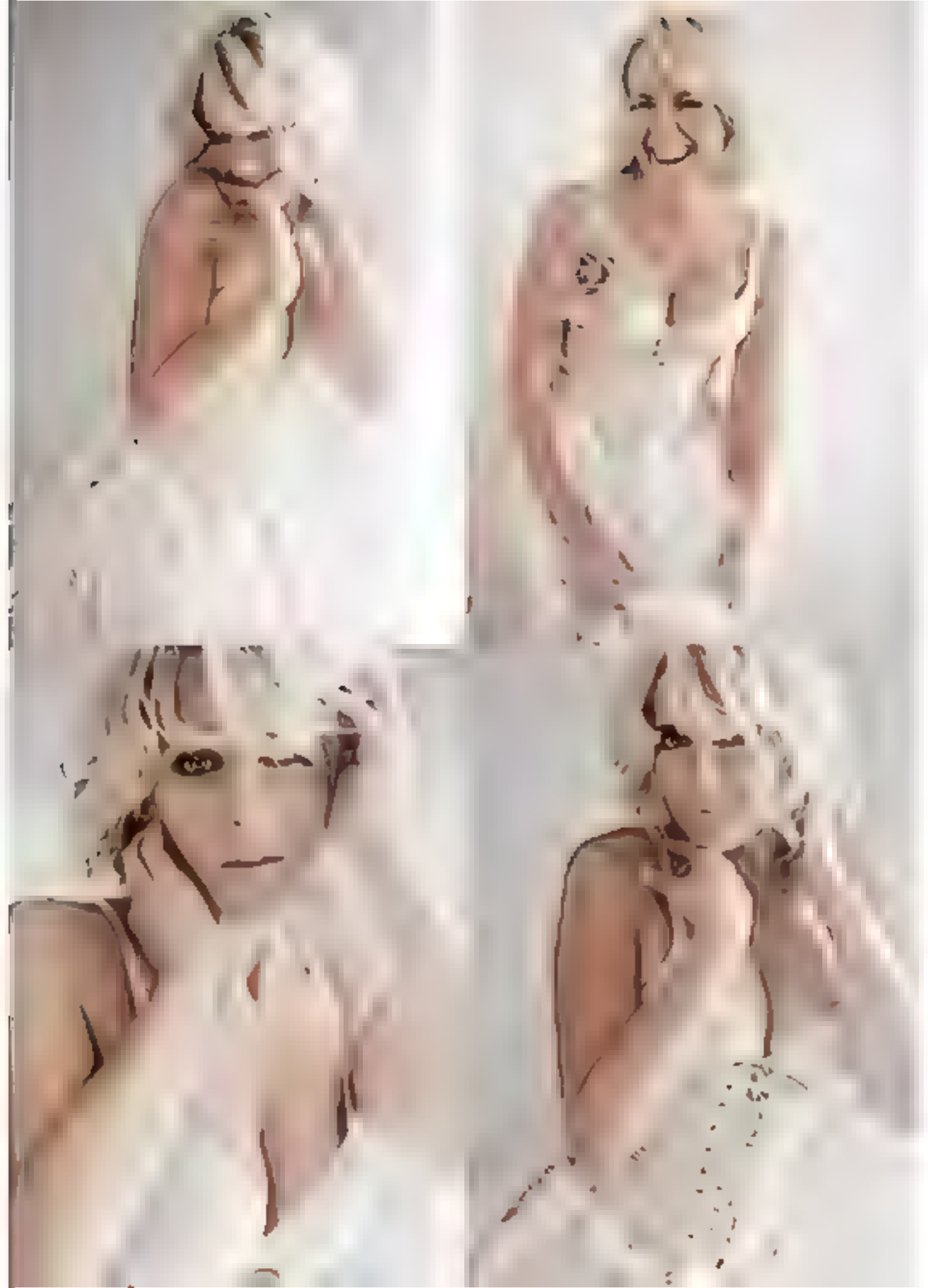






Soft hands on the body use them around the face as body language

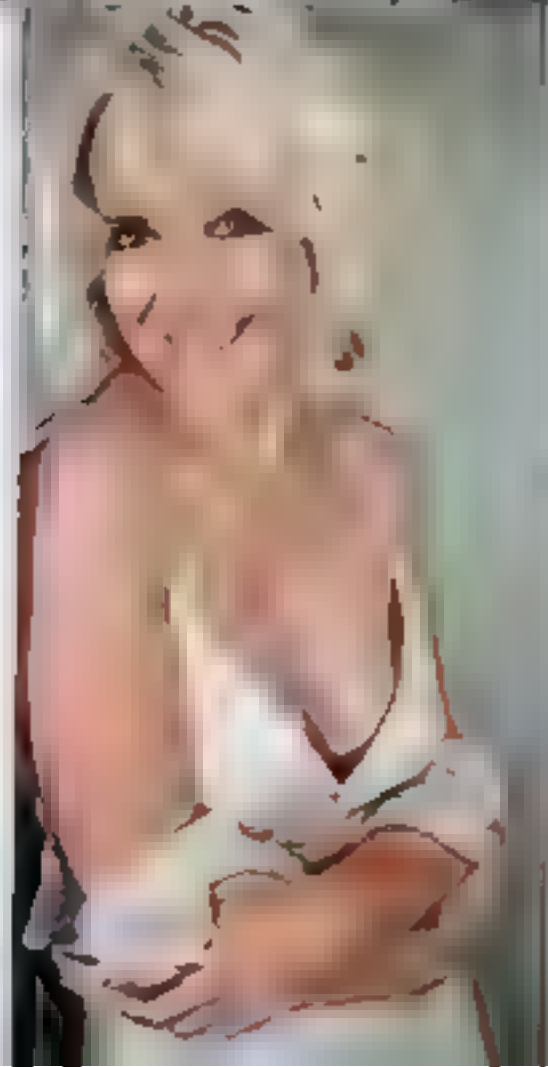
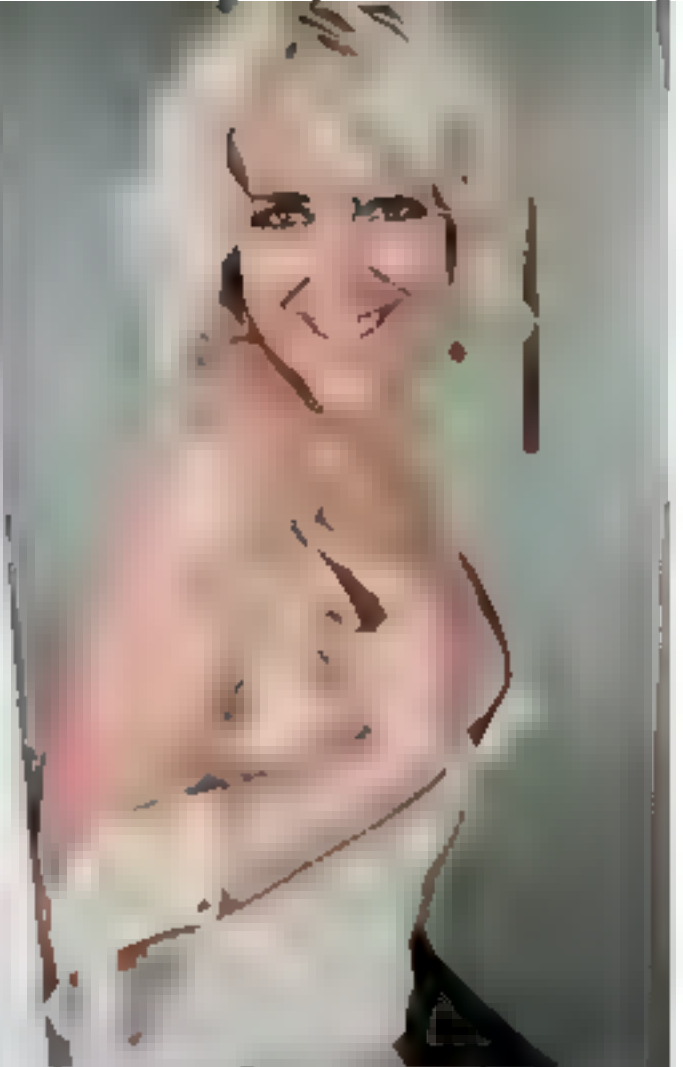










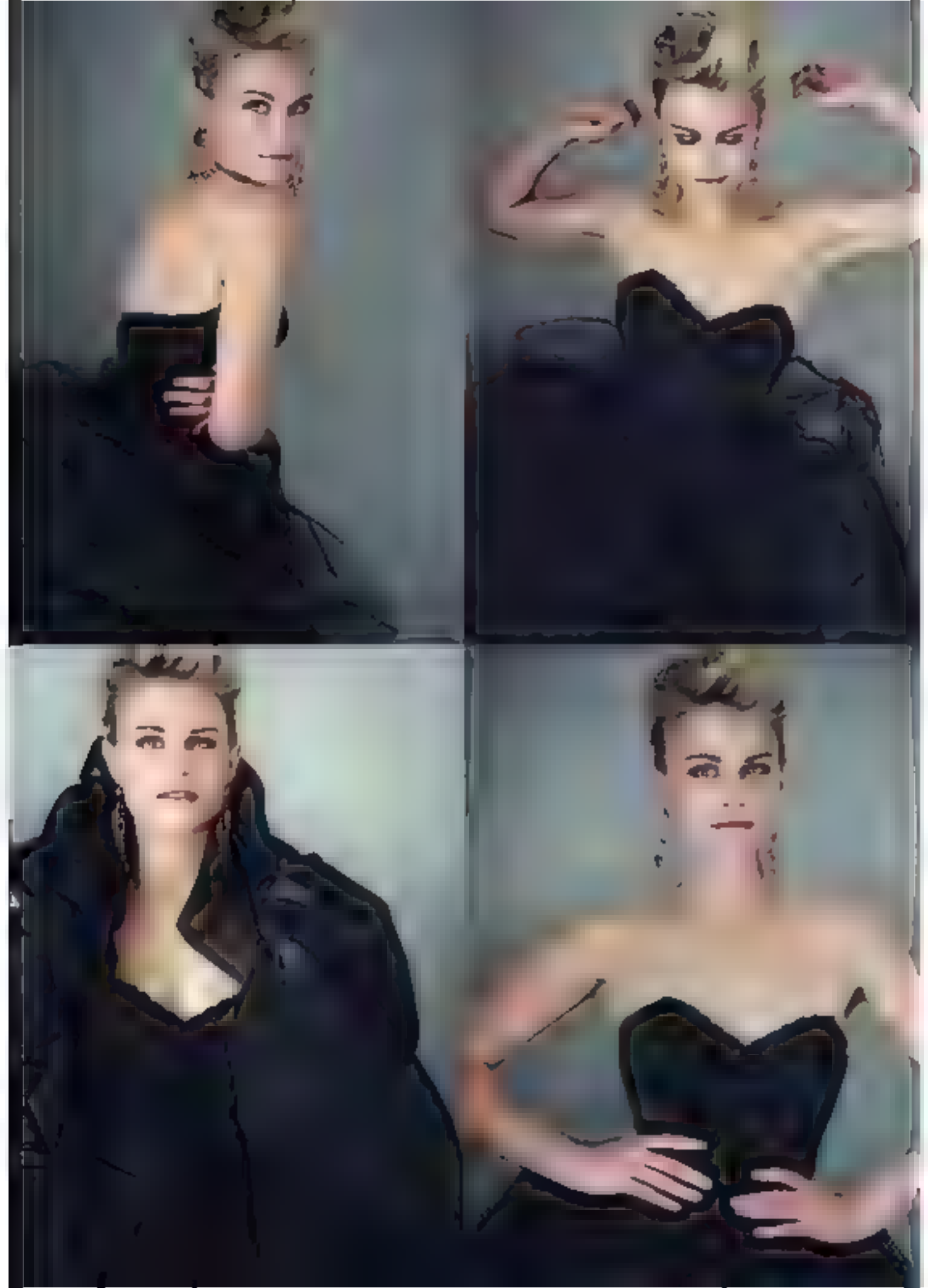










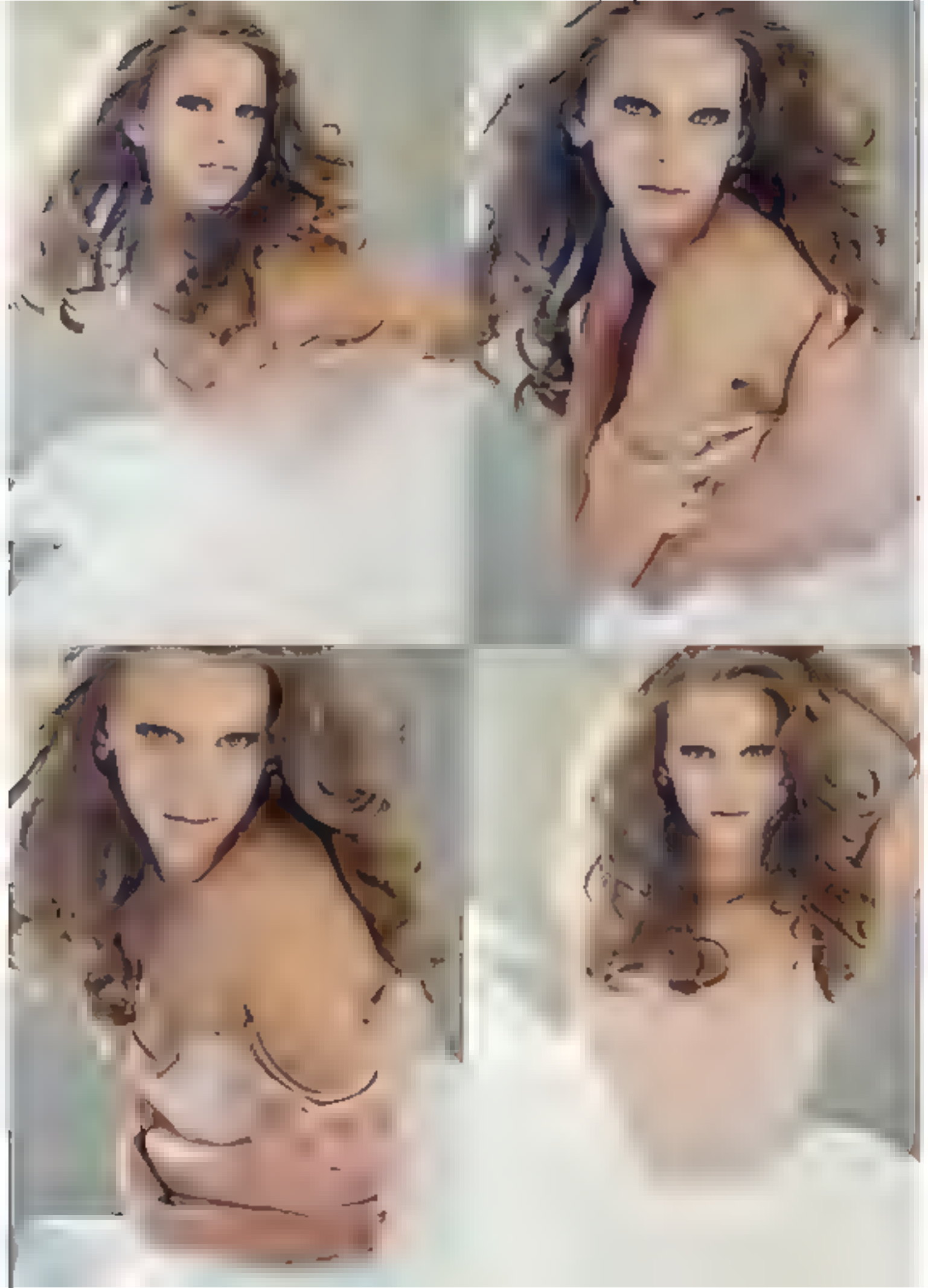








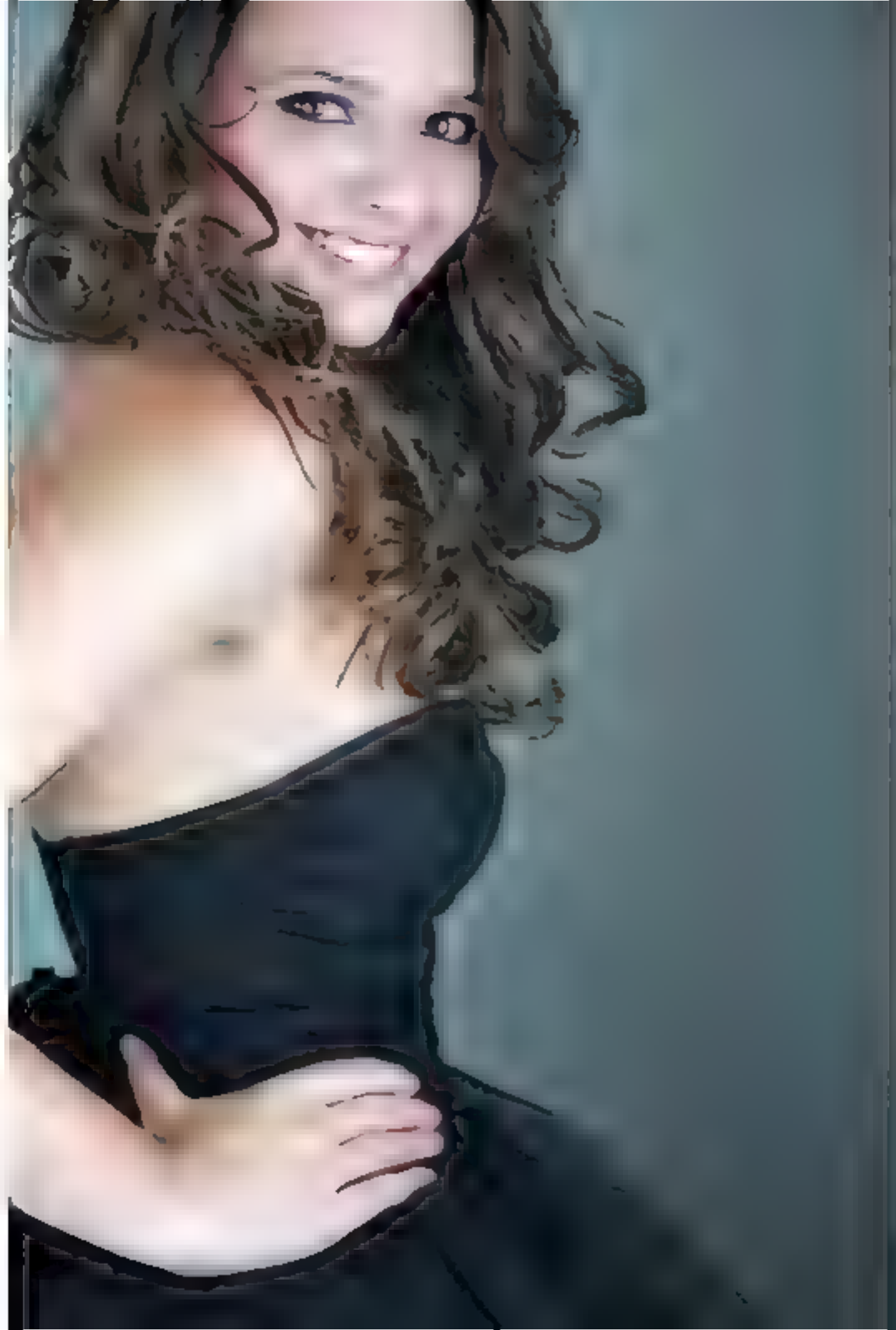


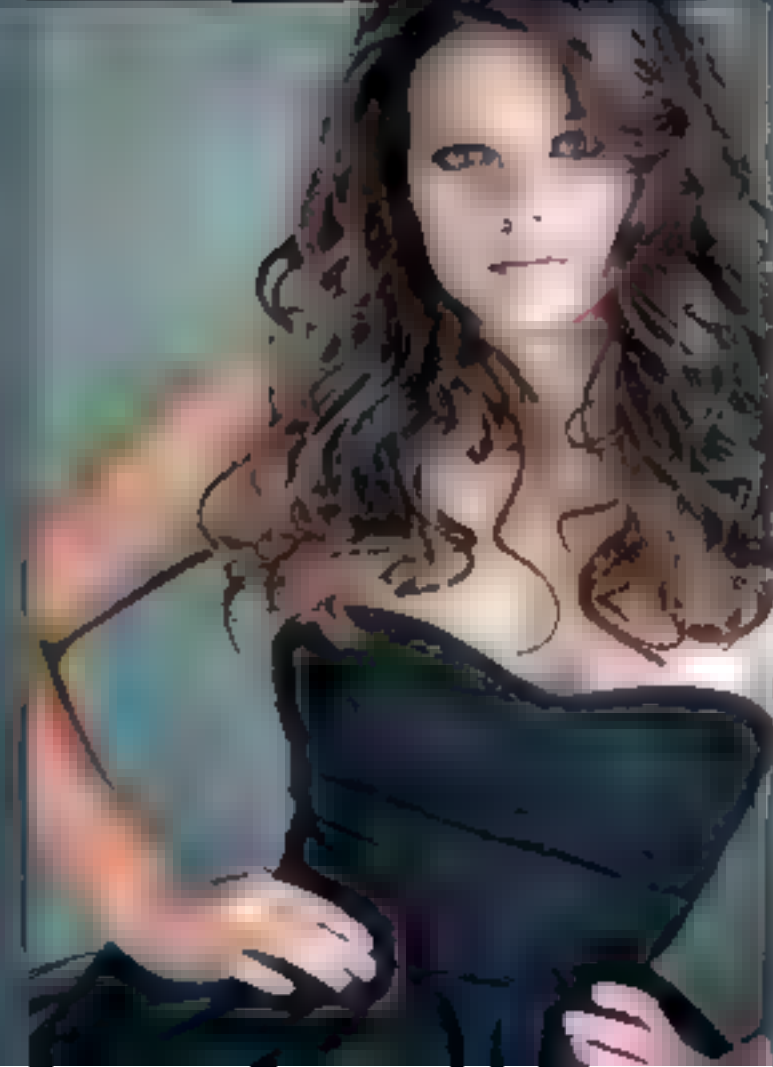
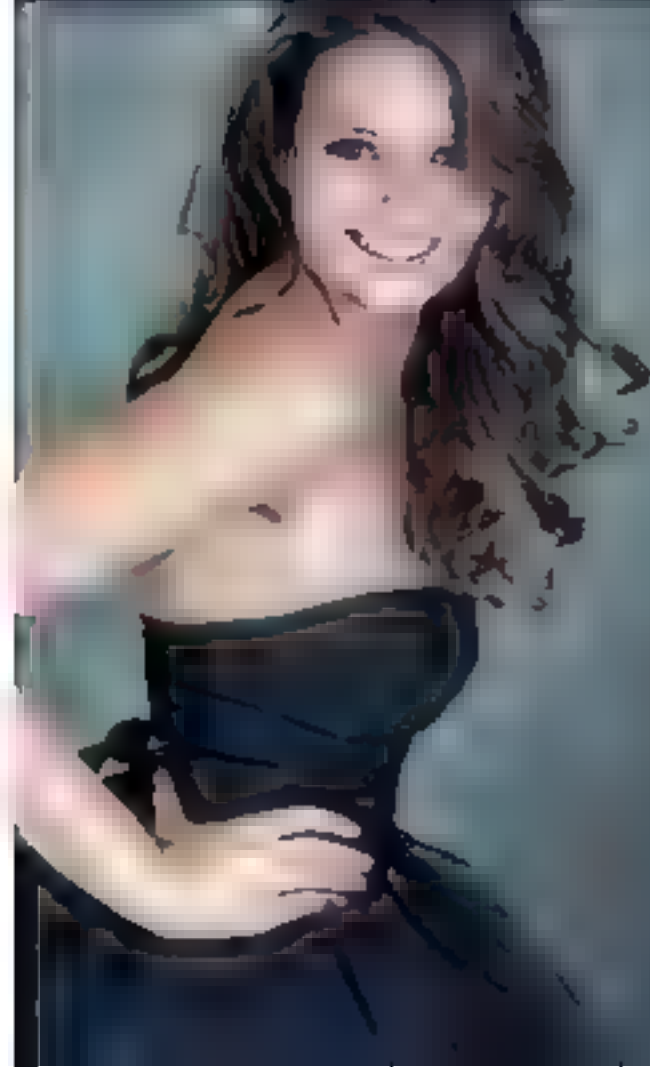
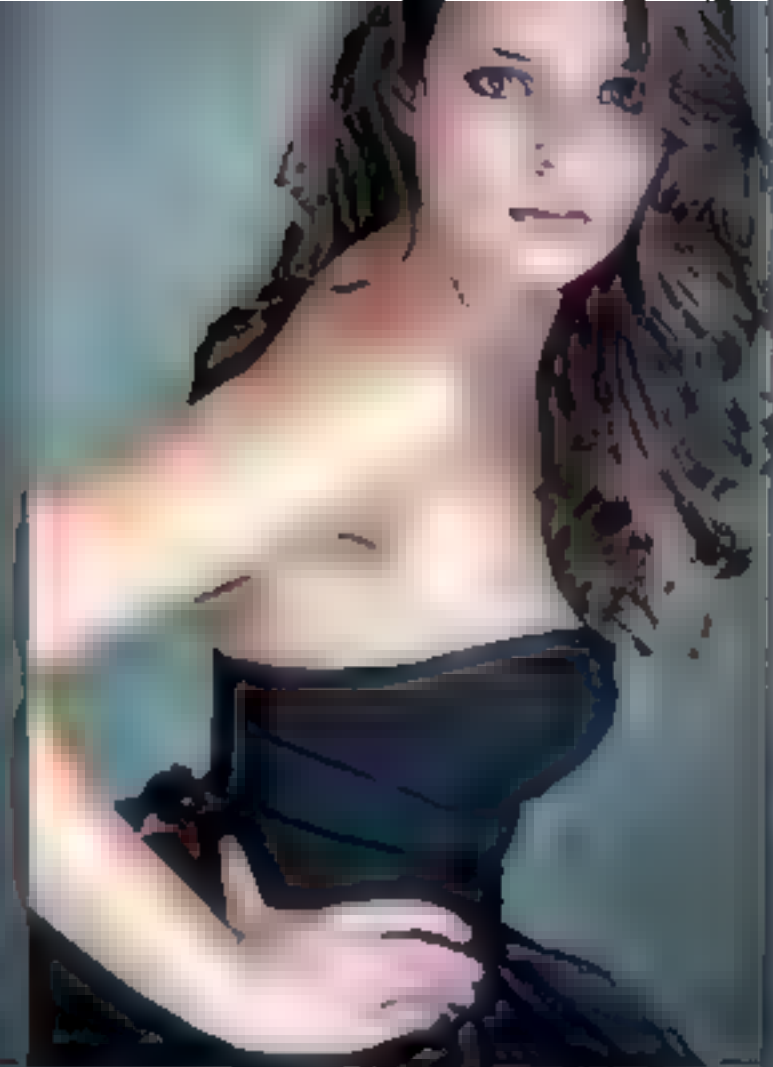
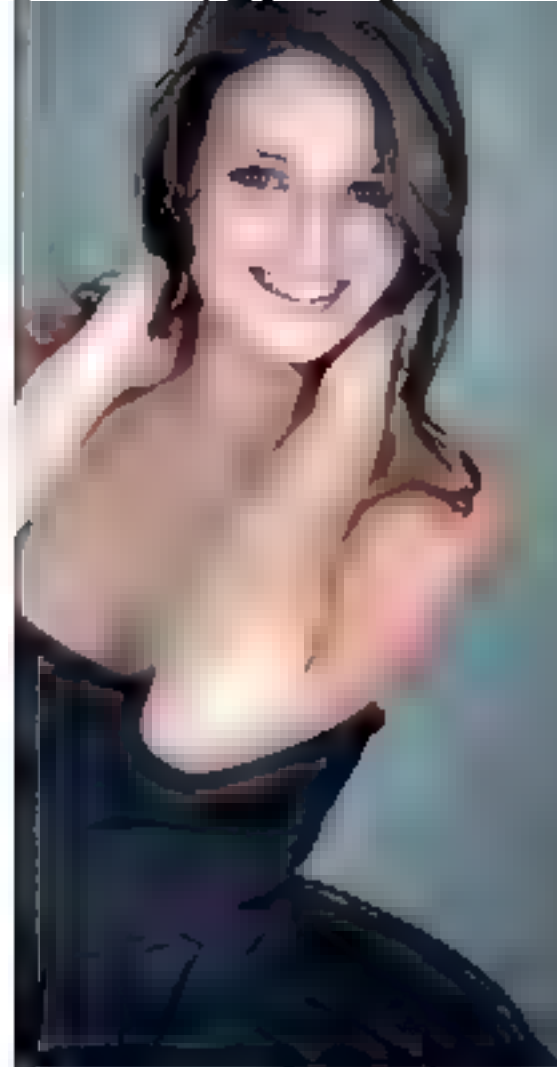




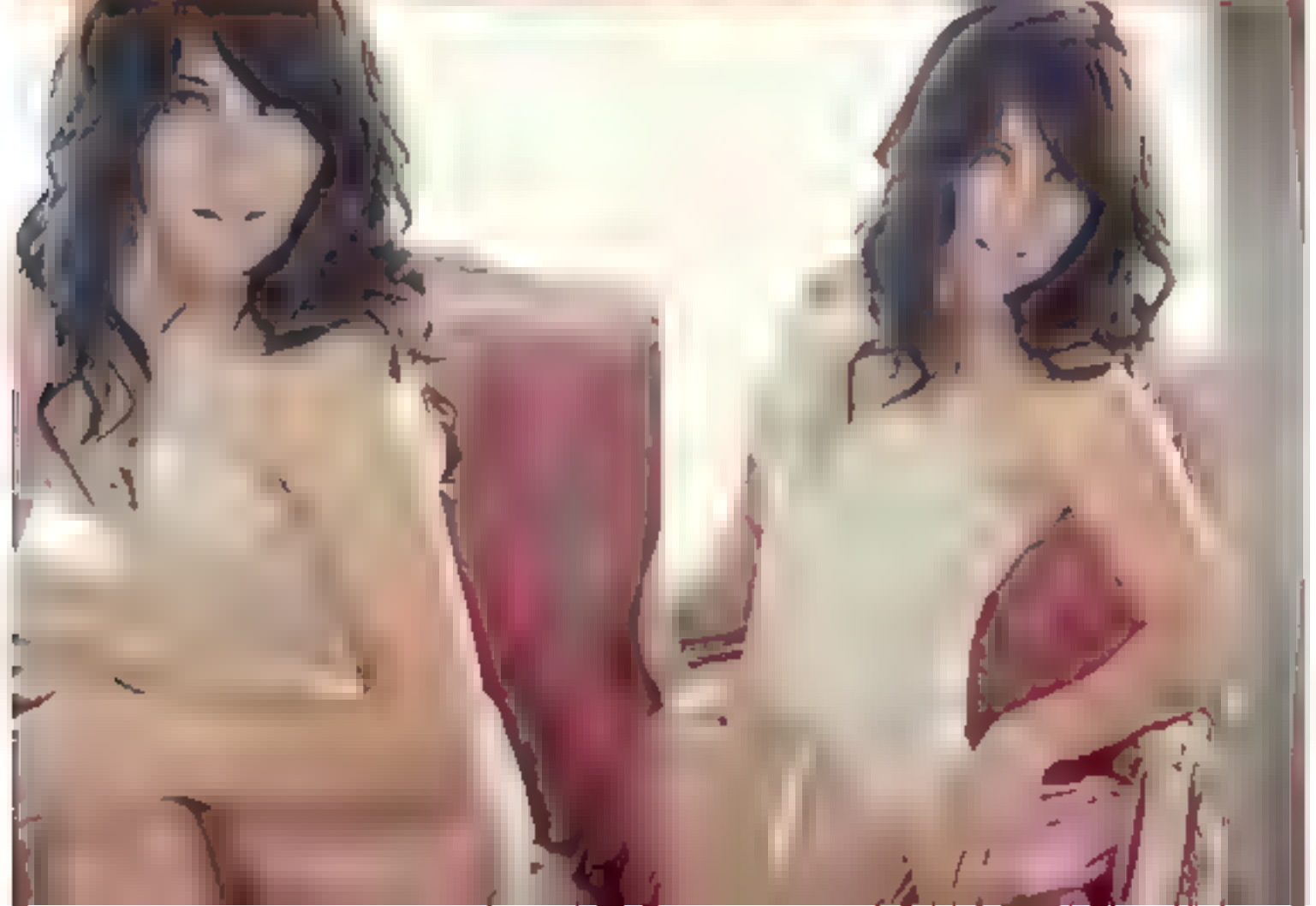


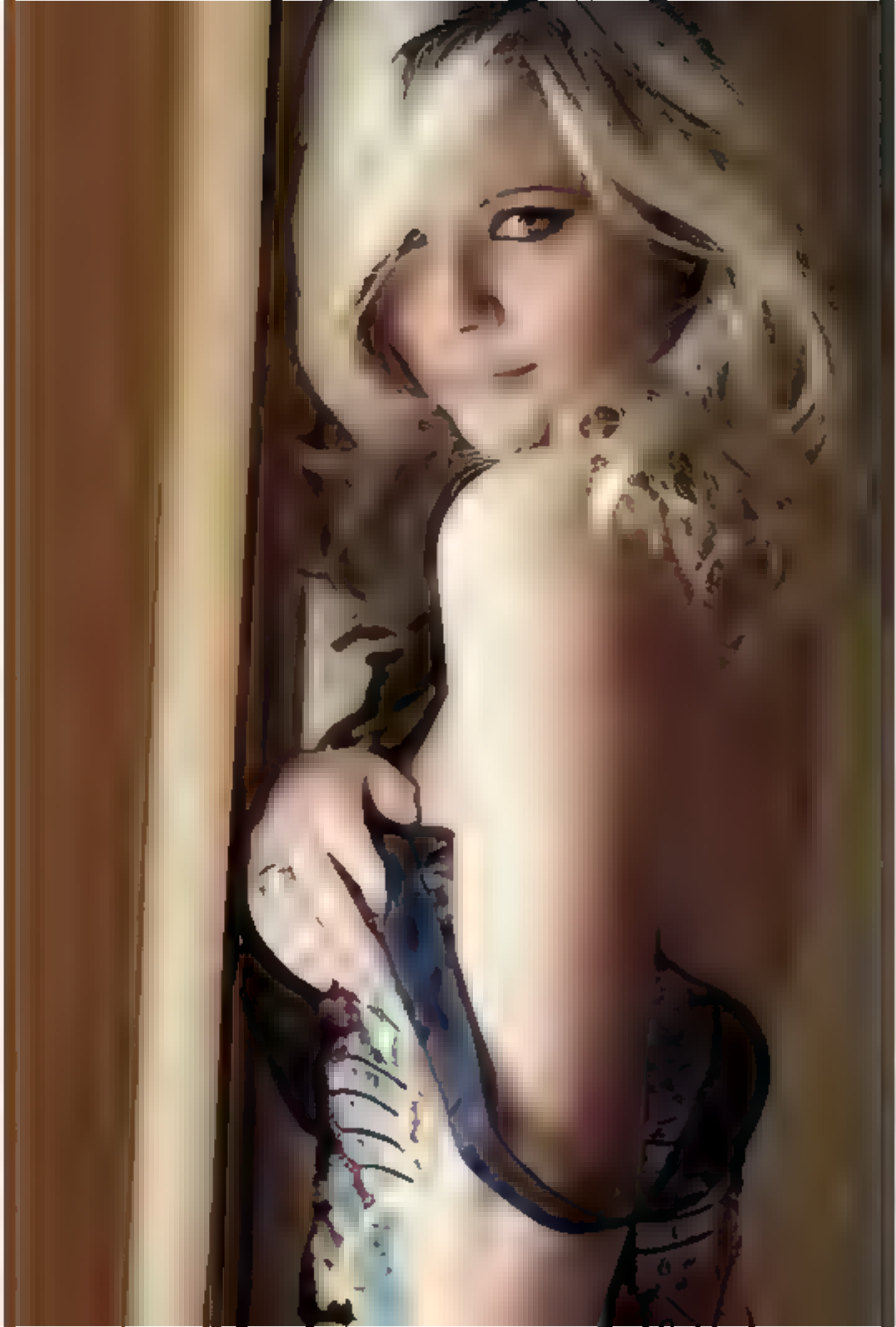


















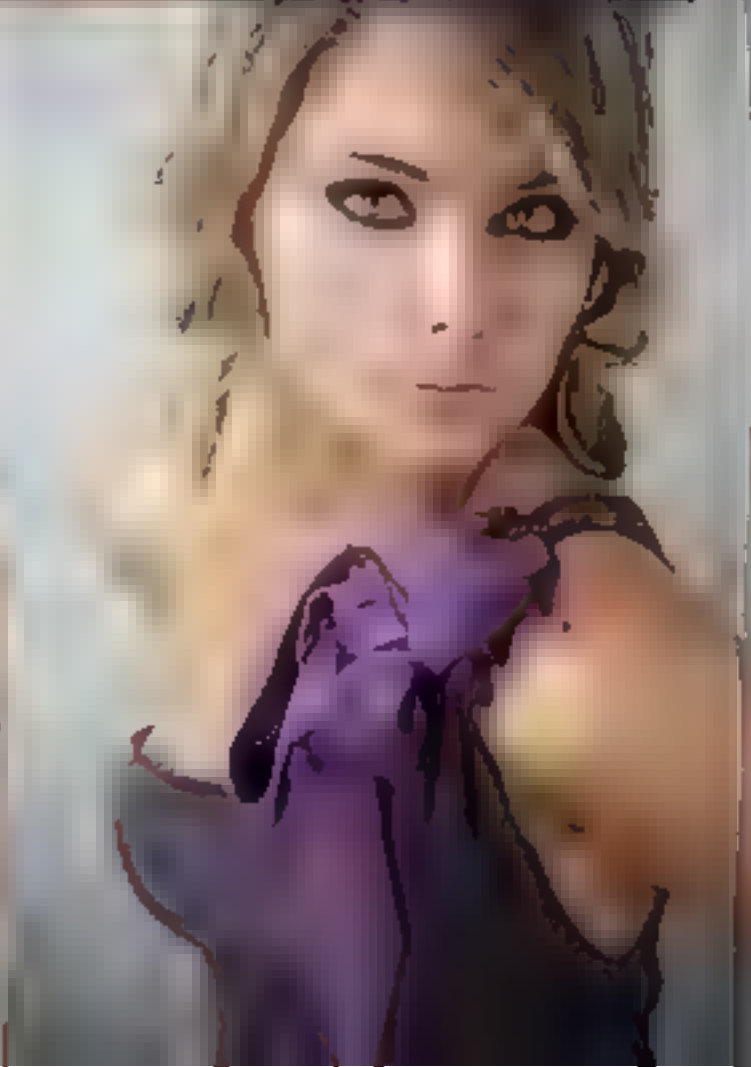
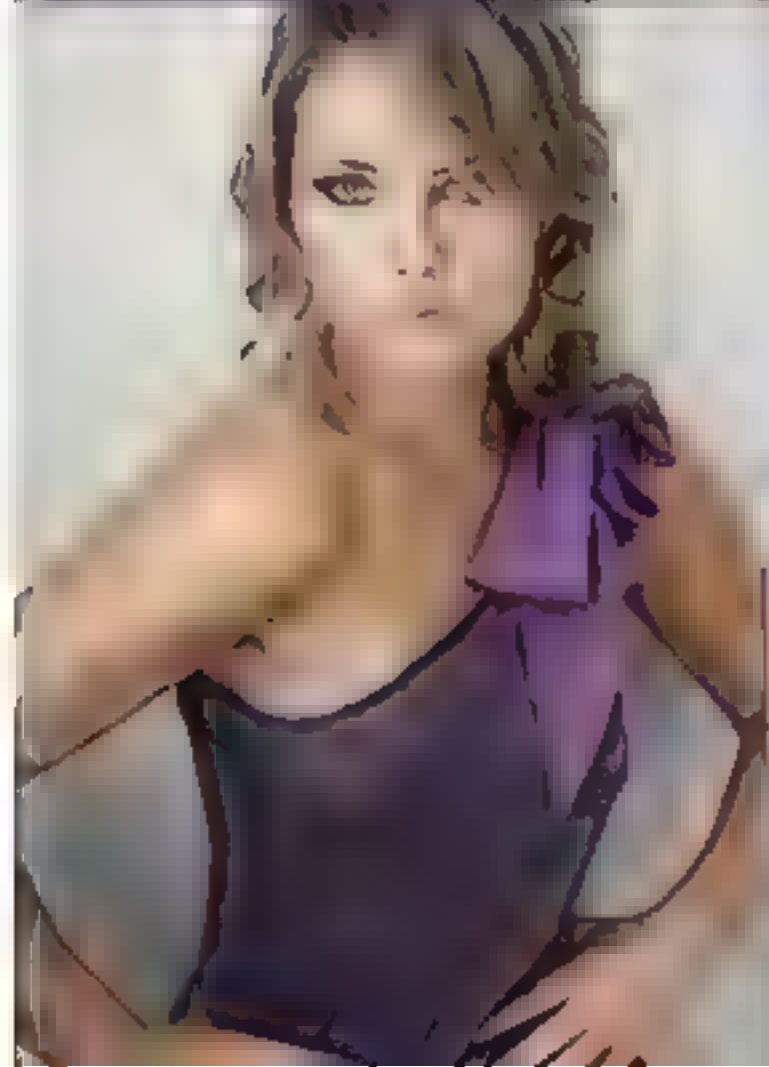
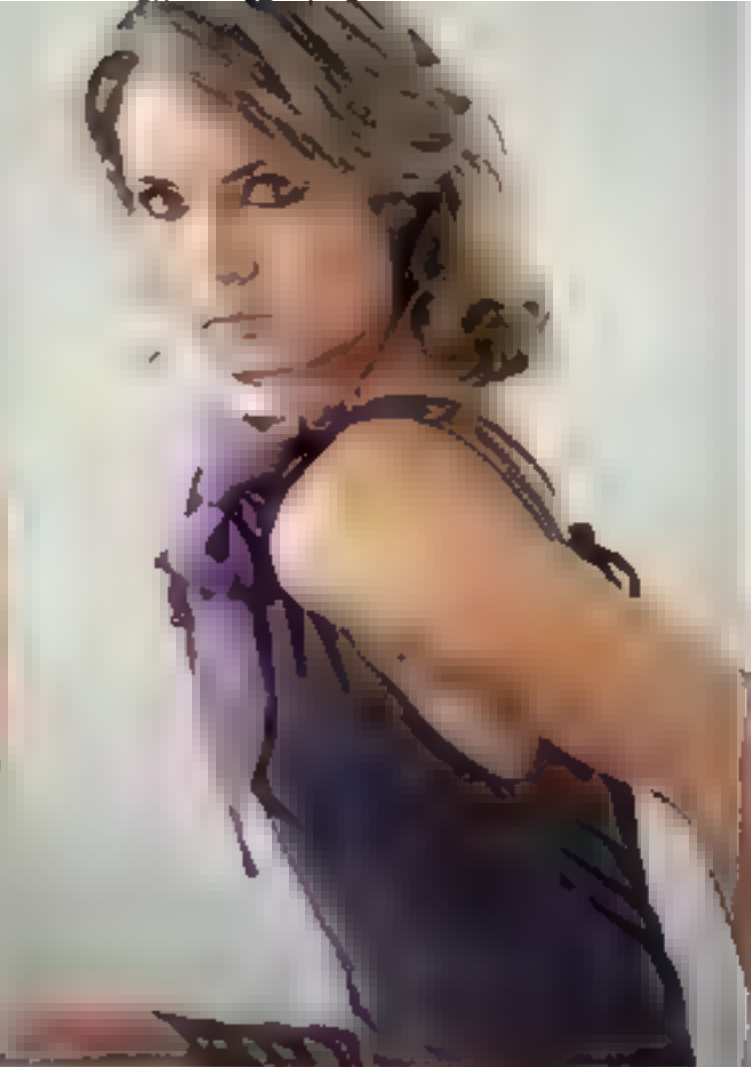
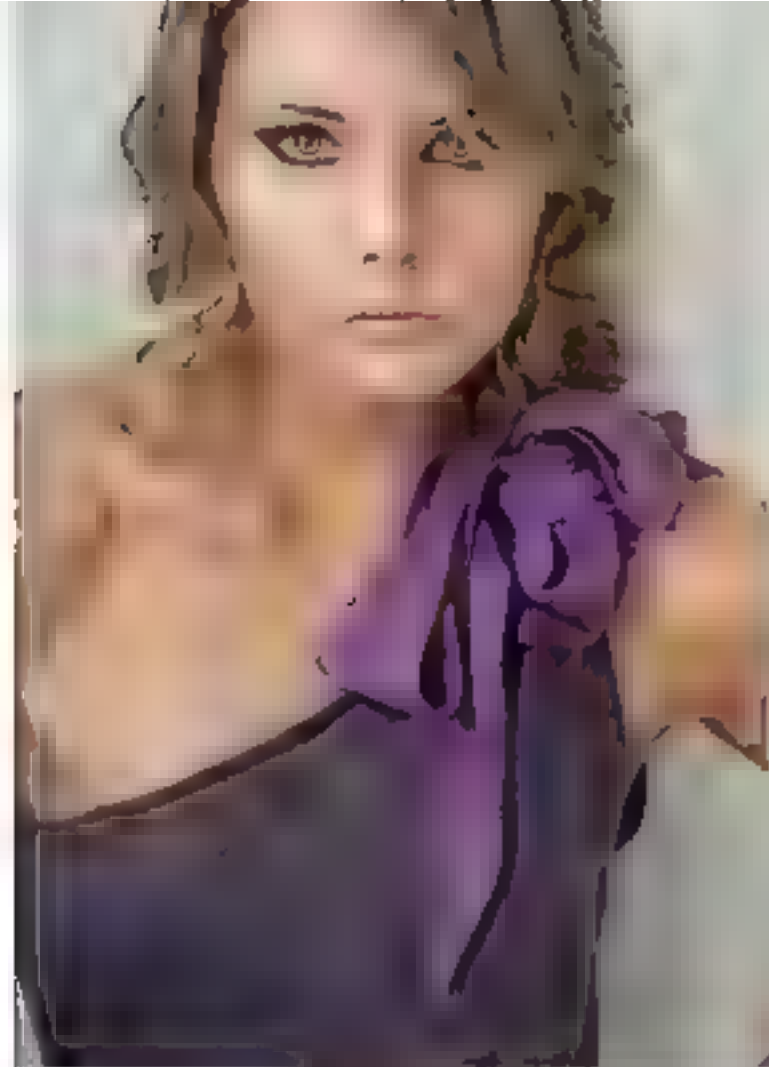




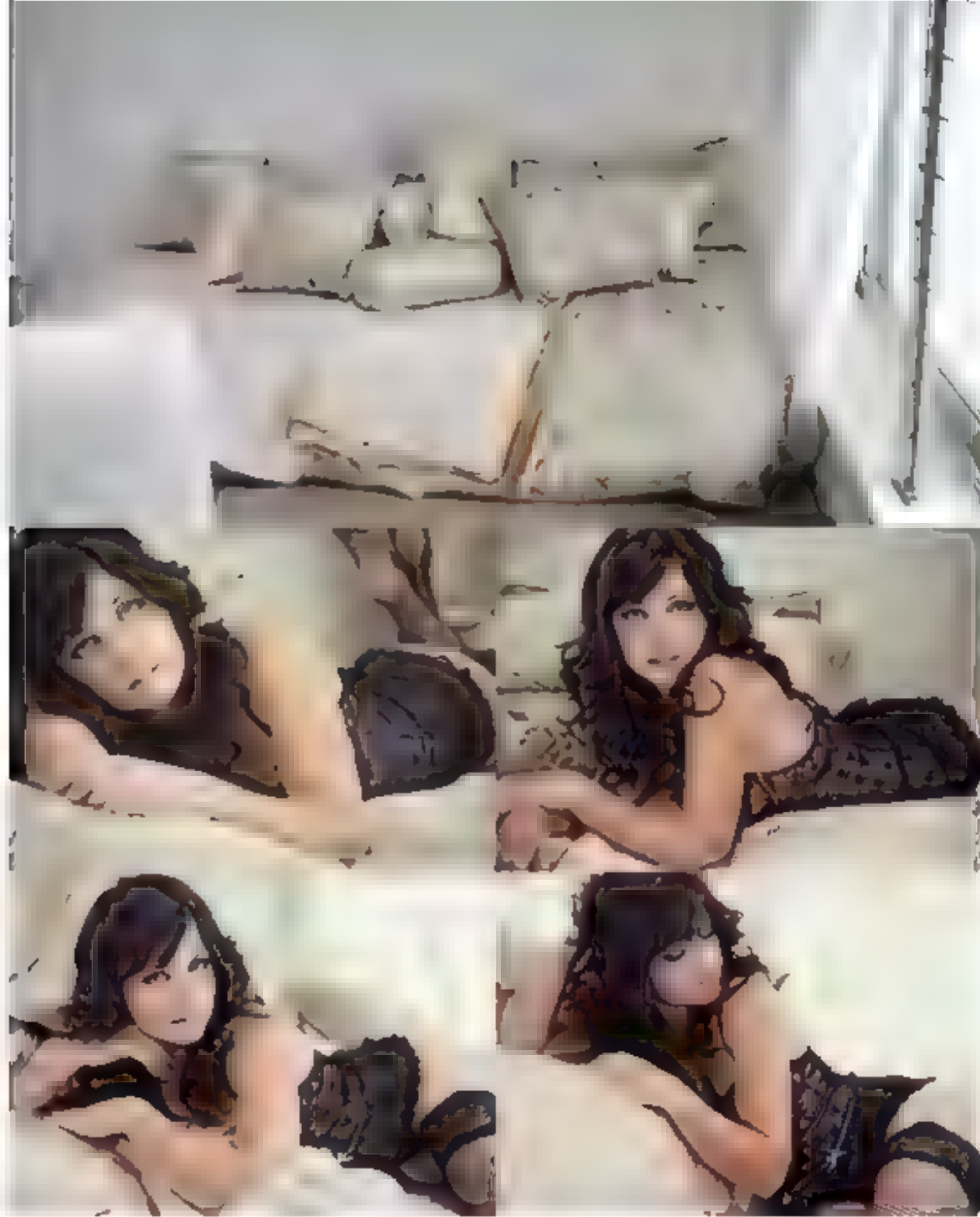












LOCATION Studio apartment

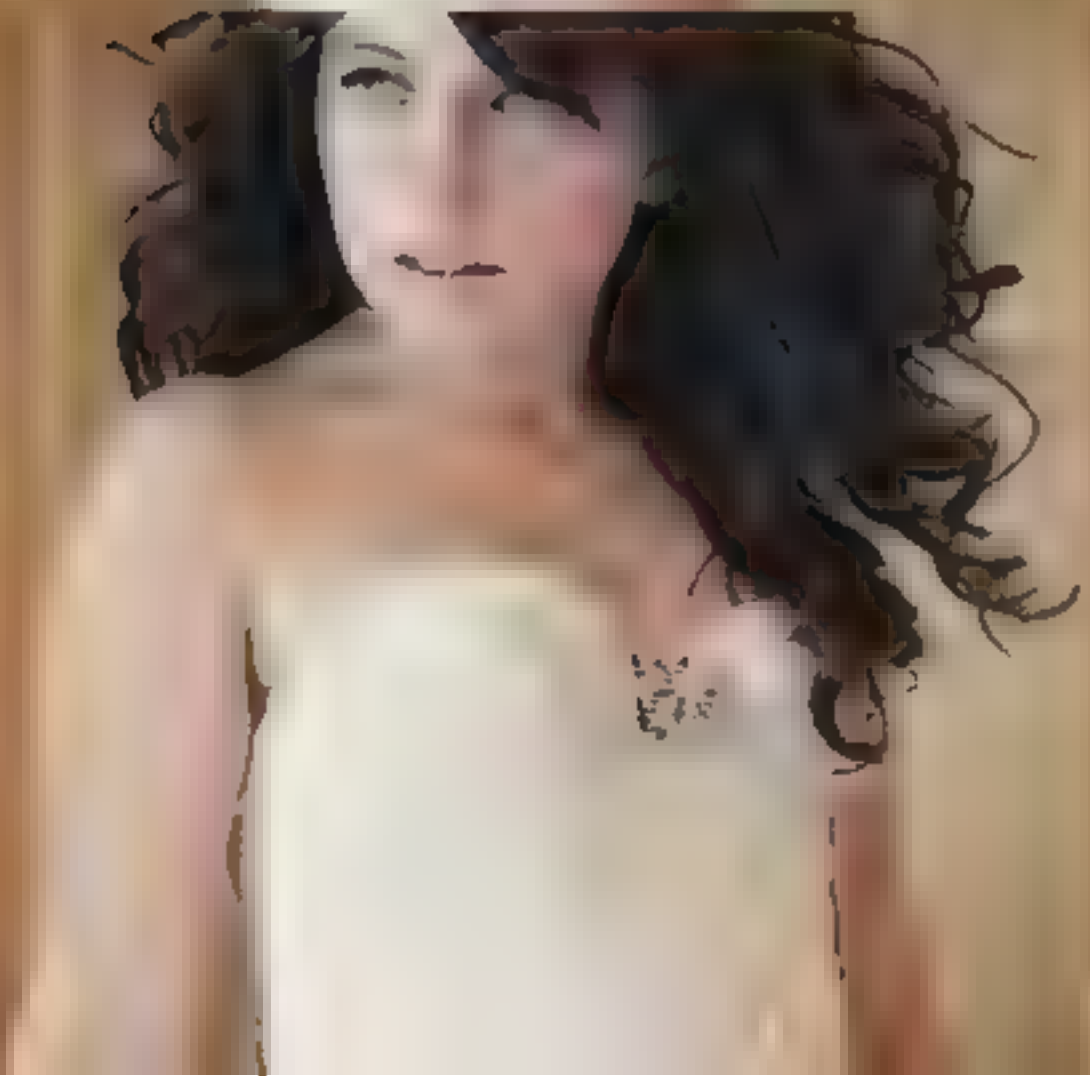
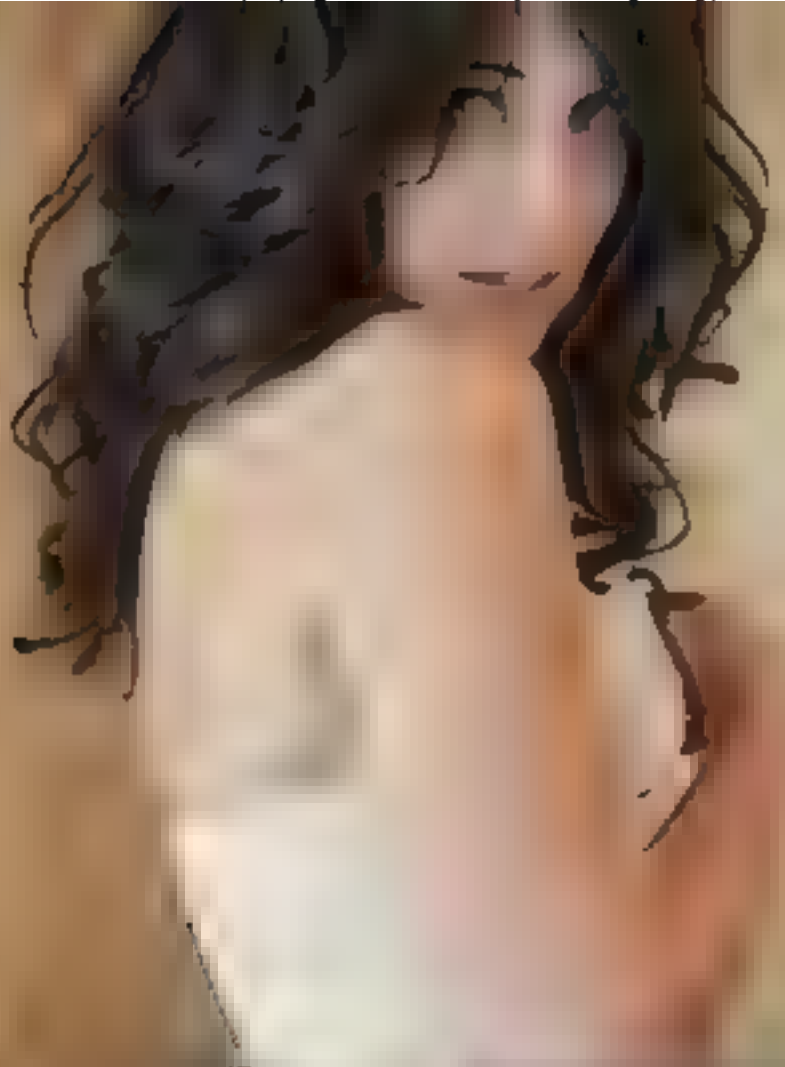
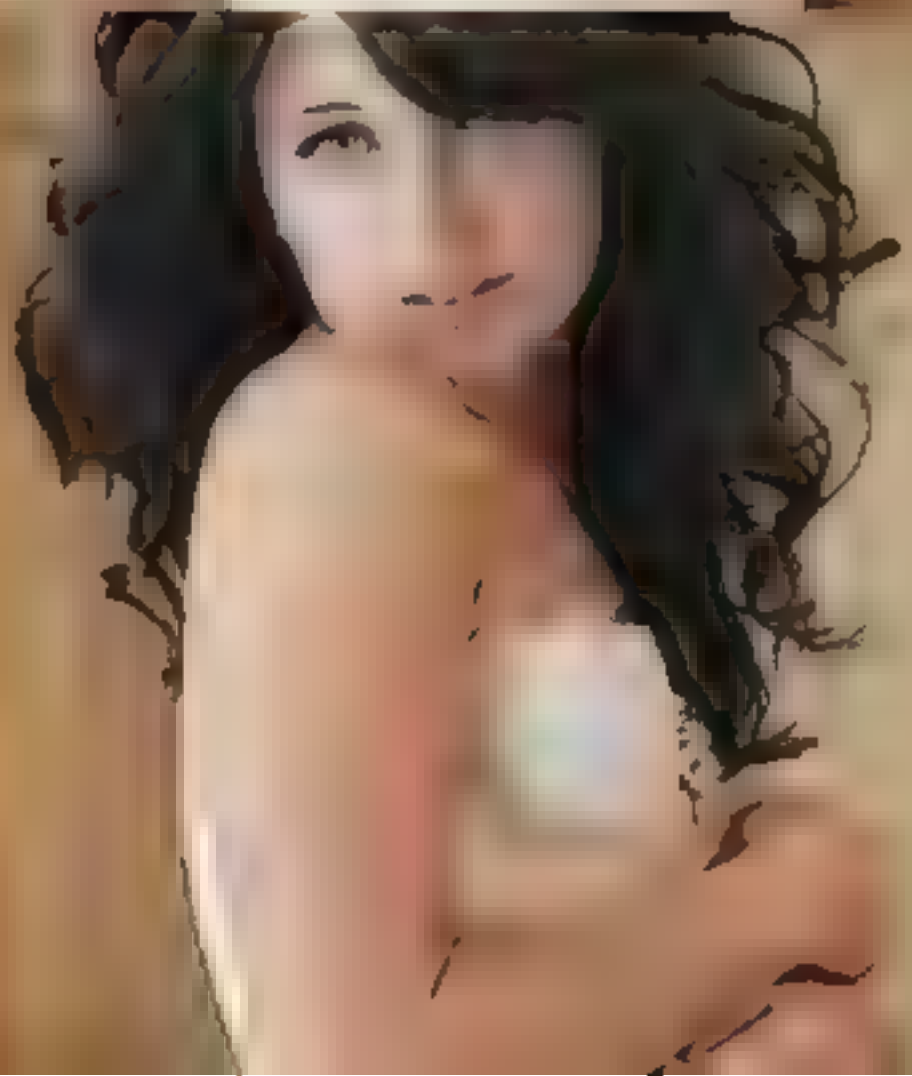
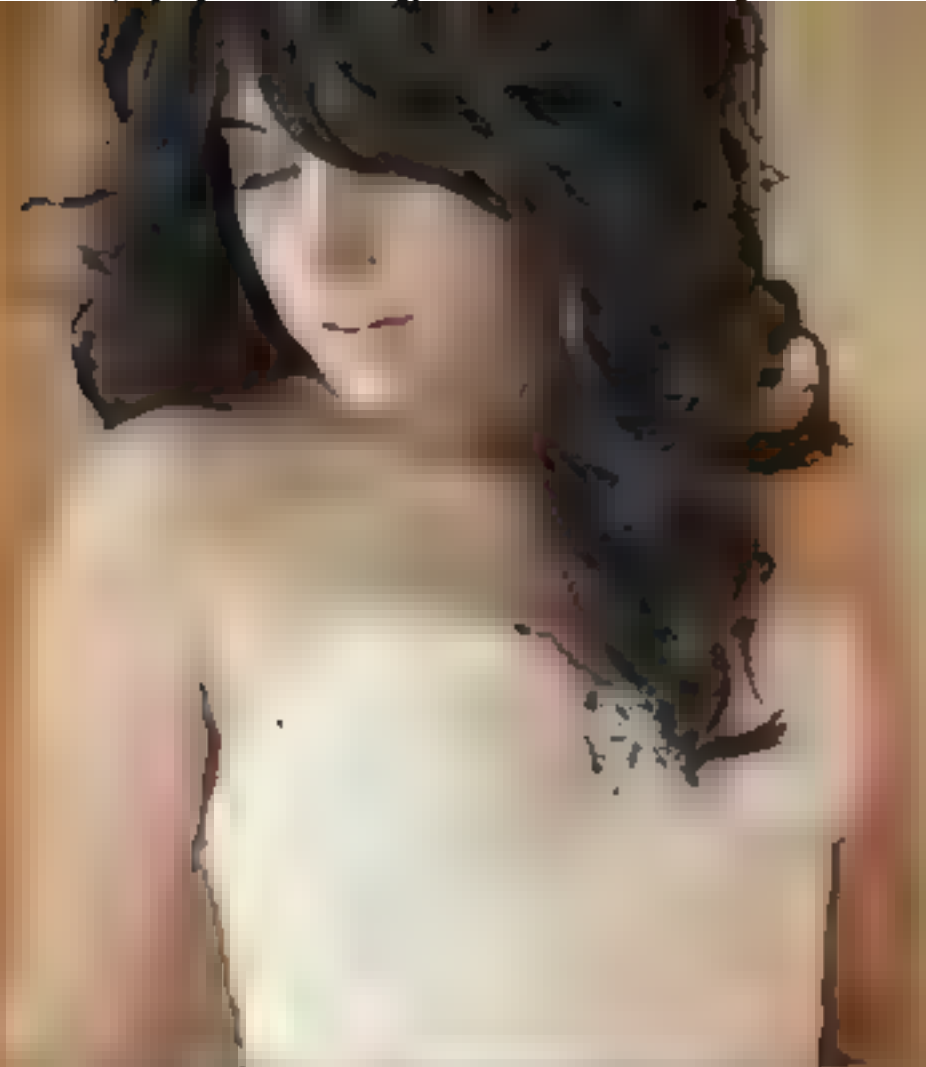
Make a simple ottoman into a boudoir with beautiful feminine bed linen. I have hung a sheet to diffuse this window light and reflectors surround.

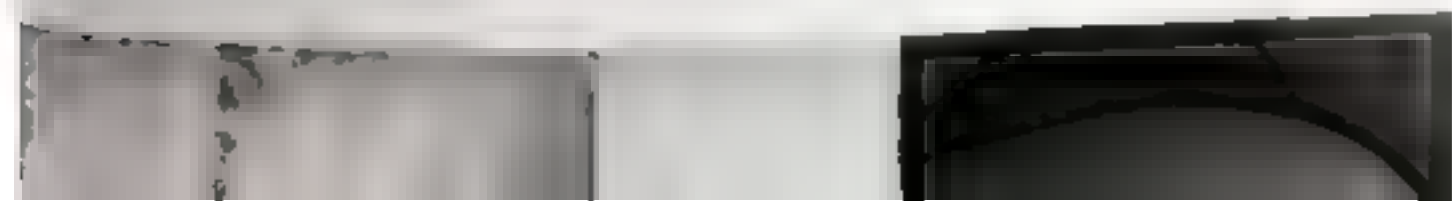


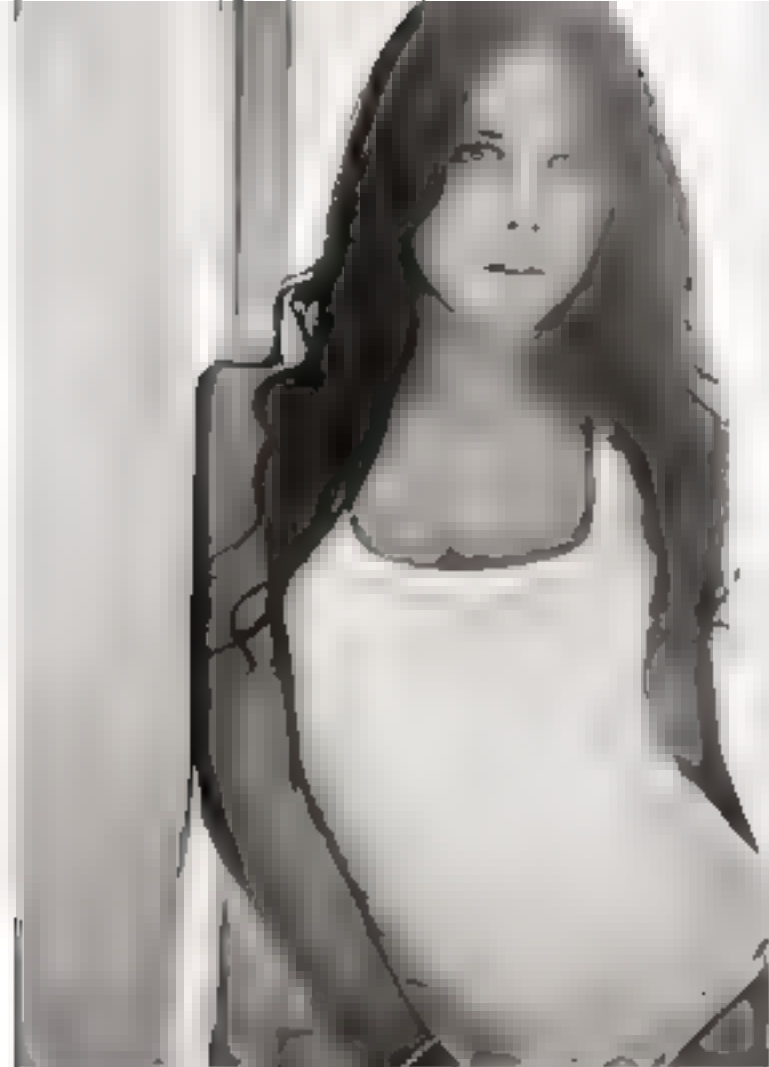




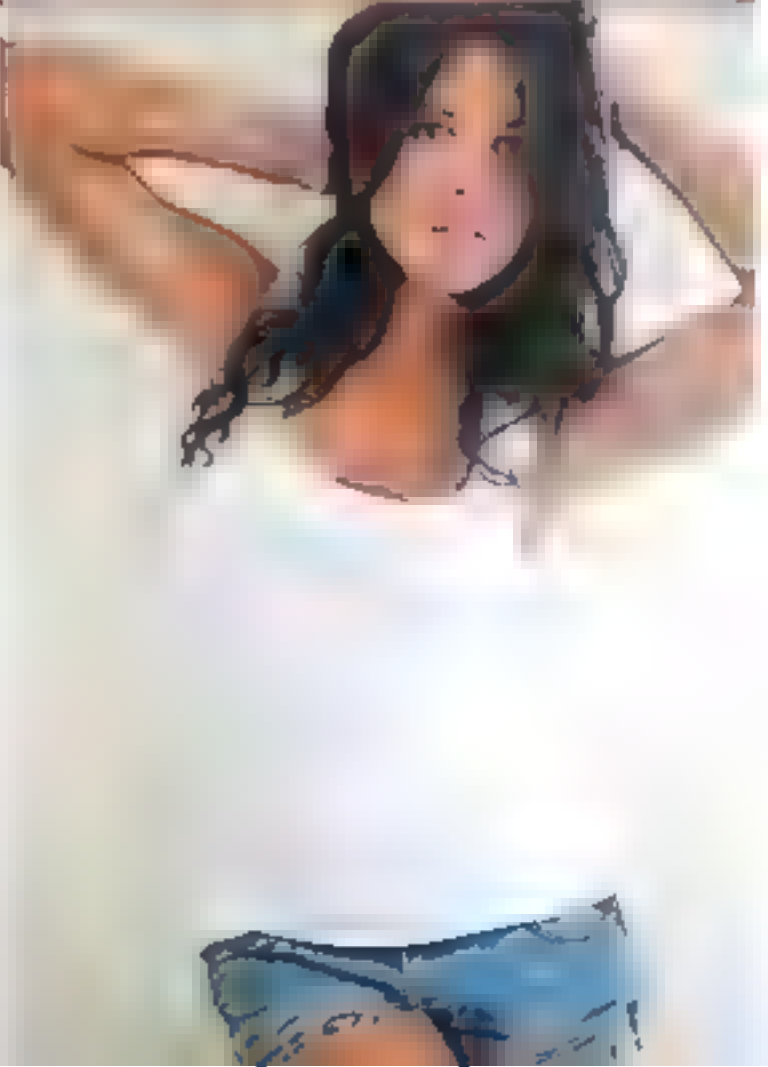
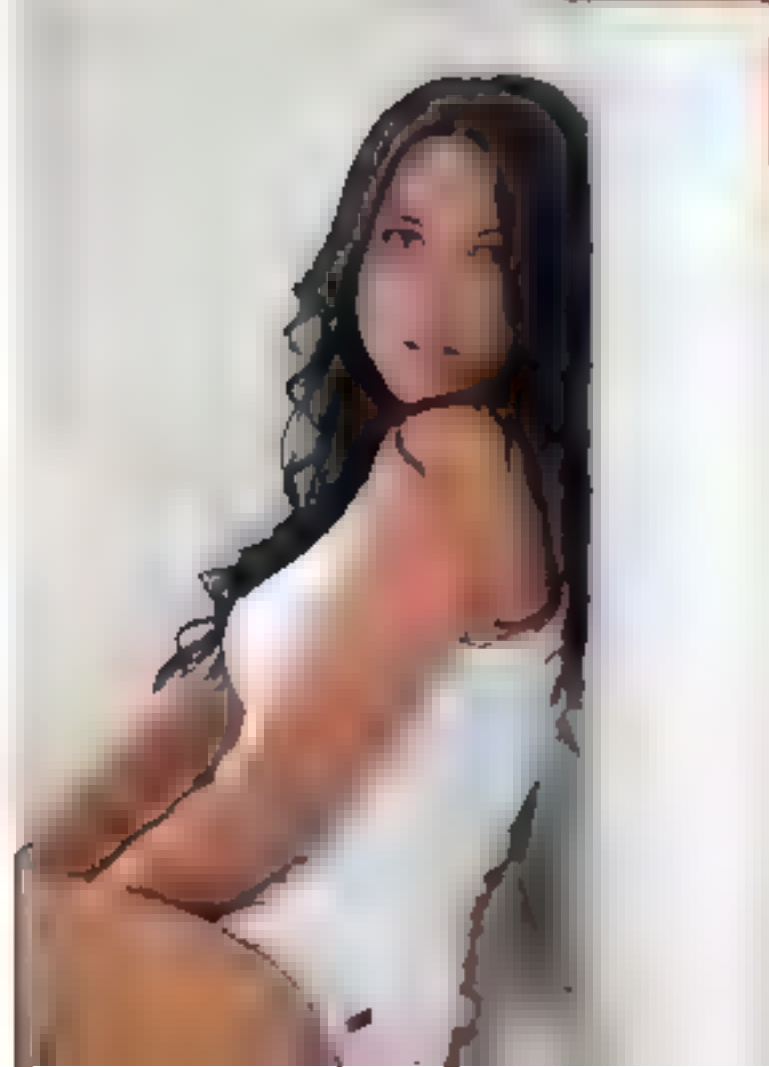
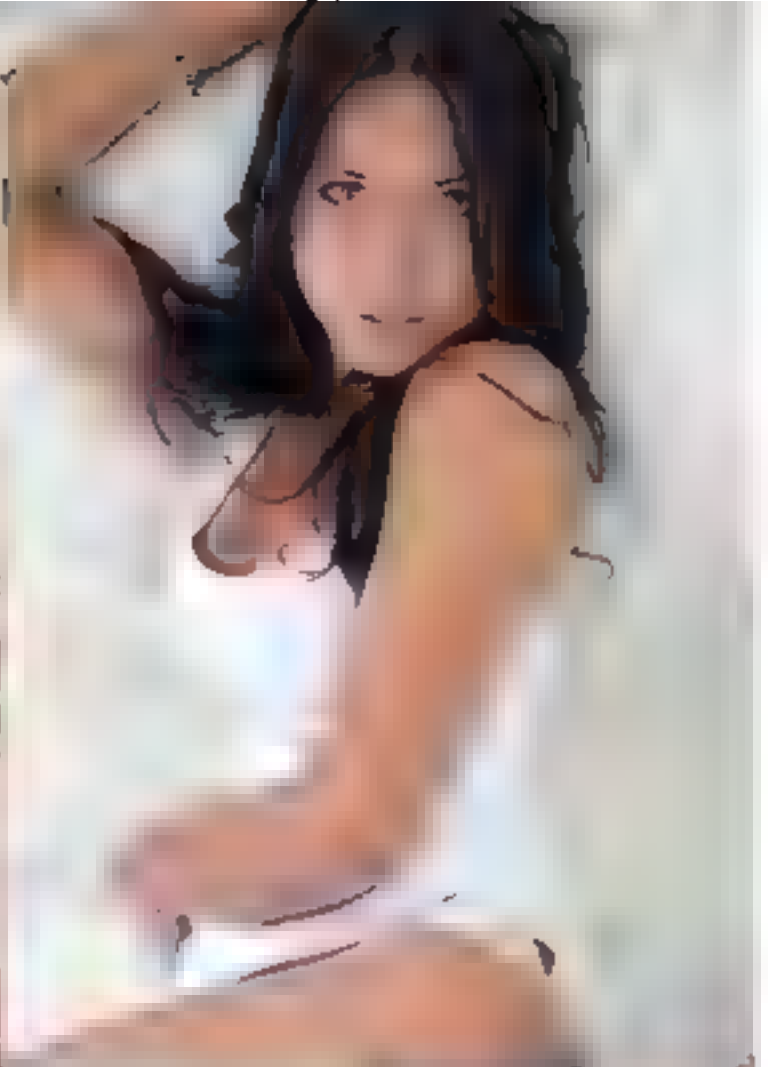
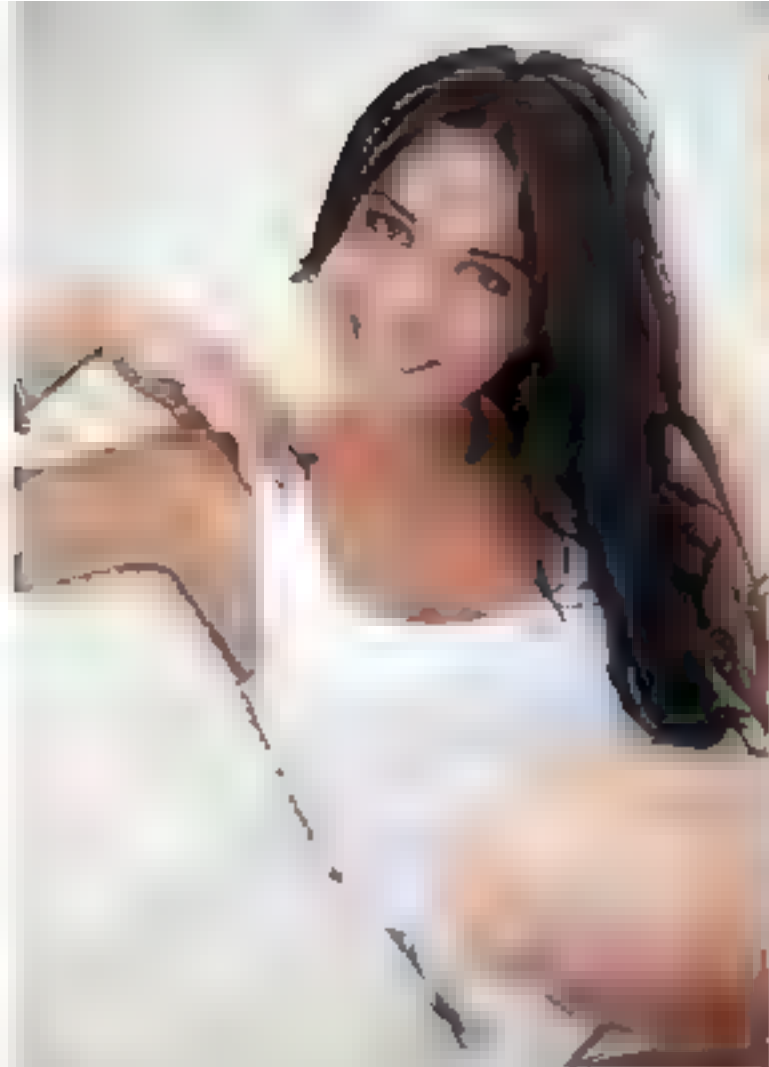




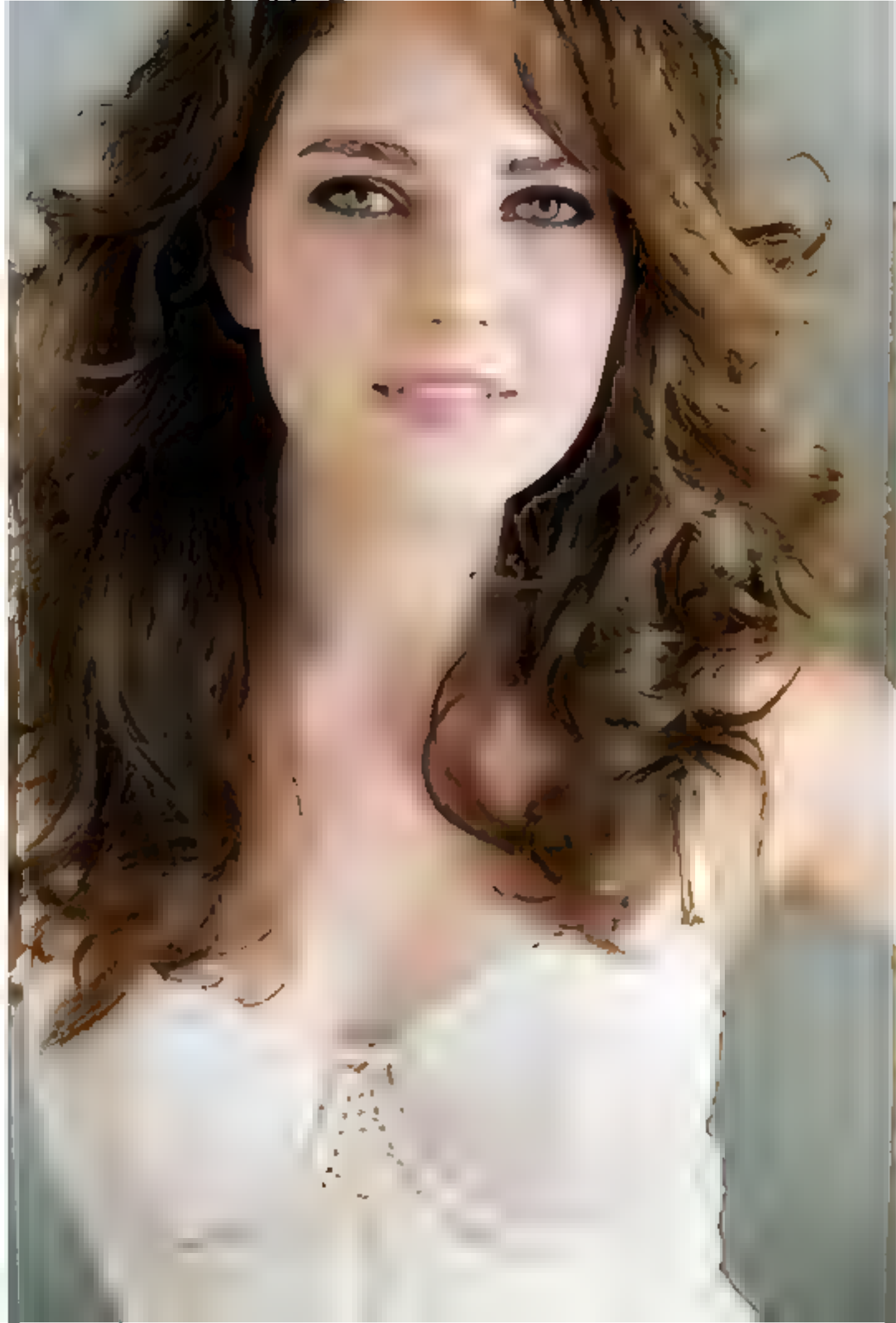


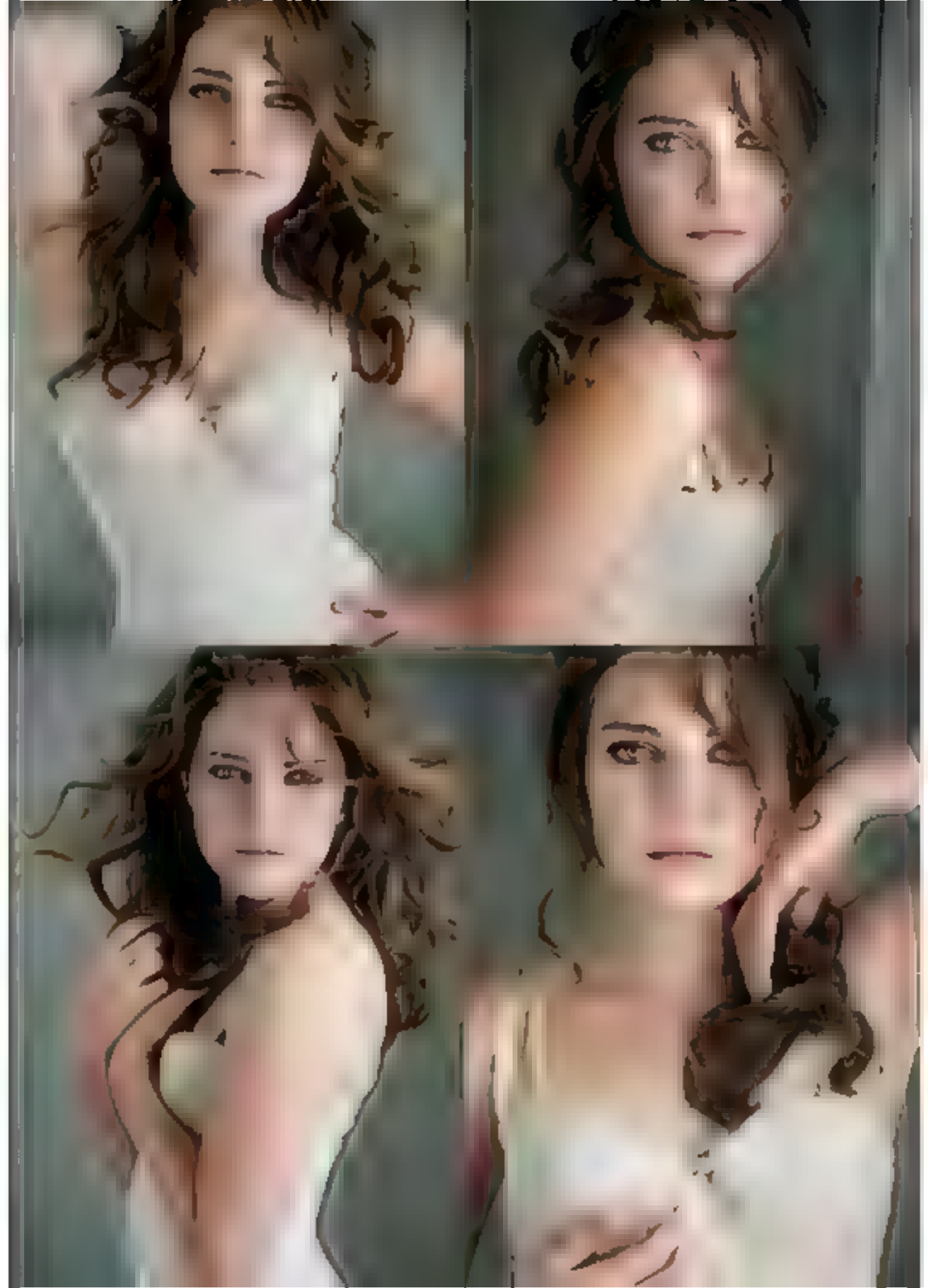










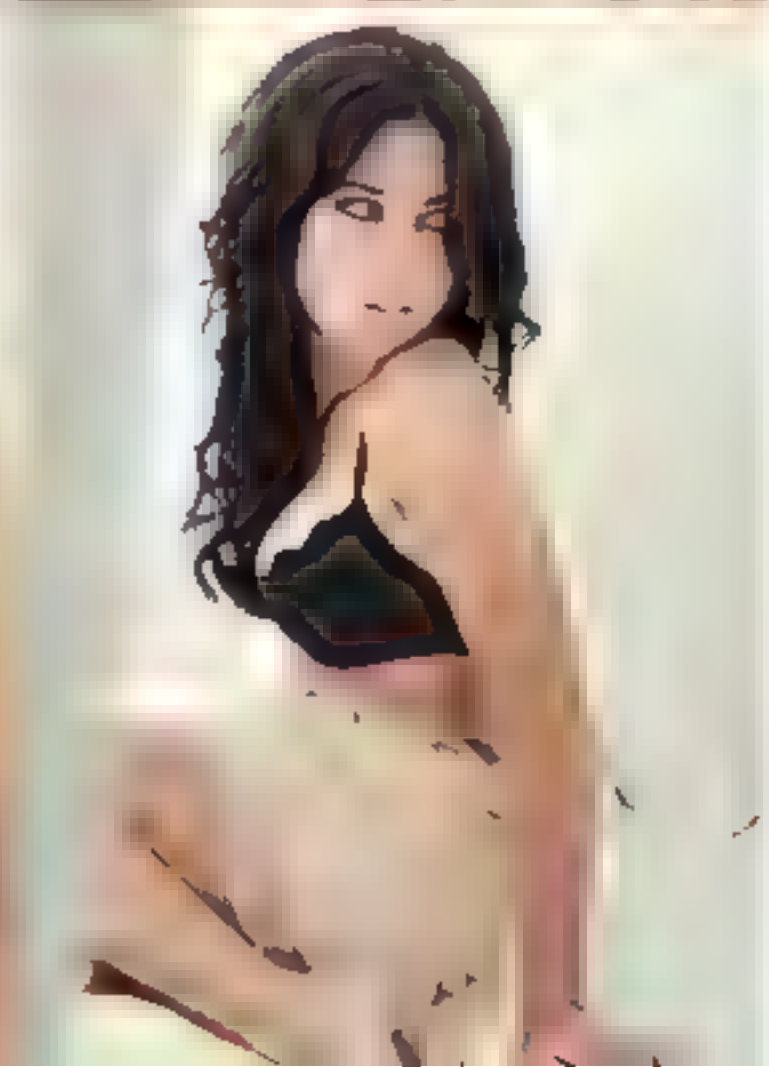
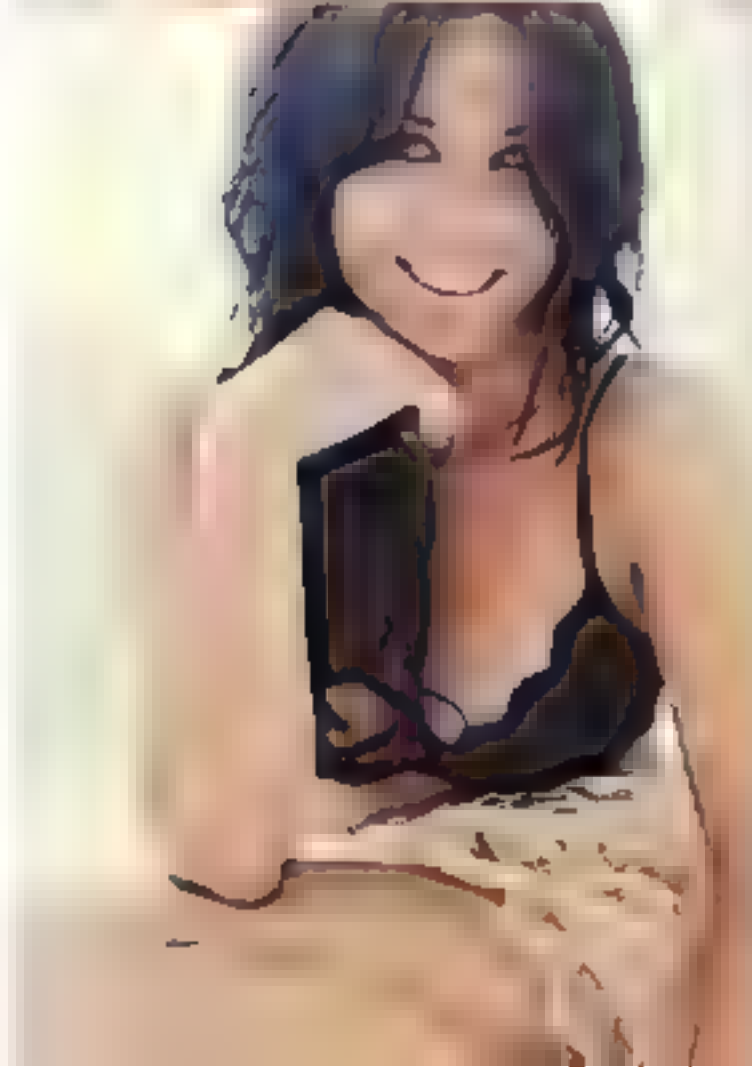
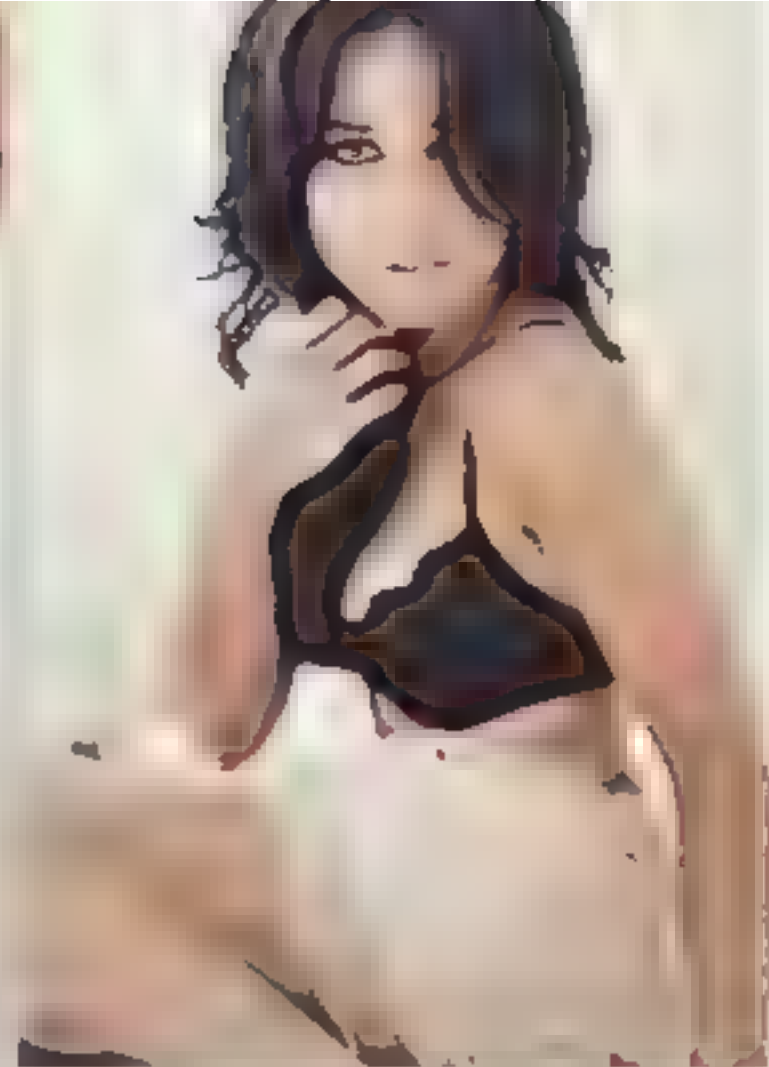
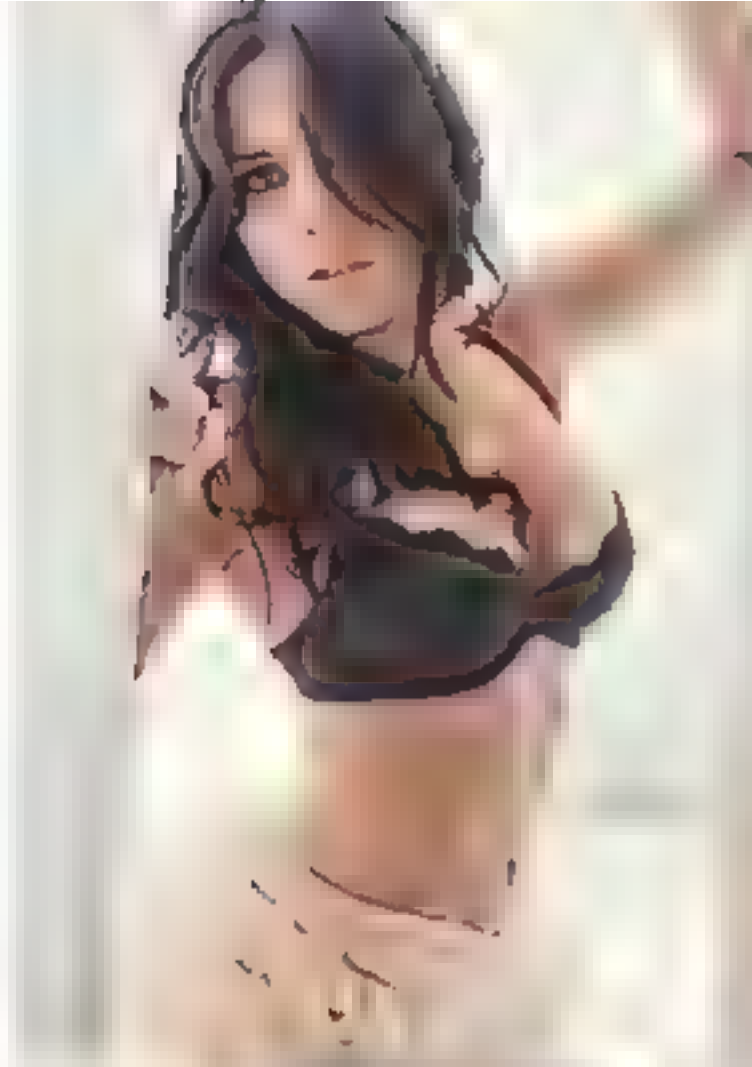




























A training website for photographers. [www.inbedwithsue.com](http://www.inbedwithsue.com) online videos posing business & marketing and more